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G G O D W O O D.

THE SEAT OF HIS GRACE THE DUKE OF RICHMOND, K. G. &c.

# GOODWOOD

ITS

HOUSE PARK AND GROUNDS

WITH

A CATALOGUE RAISONNÉ

OF

THE PICTURES

IN THE GALLERY OF HIS GRACE THE DUKE OF RICHMOND, K. G.

TO WHICH ARE ADDED AN ACCOUNT OF THE ANTIENT ENCAMPMENT,  
TUMULI, AND BRITISH VILLAGE, ON THE ADJACENT DOWNS:  
AND A DETAILED RECORD OF GOODWOOD RACES FROM  
THEIR FIRST ESTABLISHMENT.

BY WILLIAM HAYLEY MASON,

LIBRARIAN OF GOODWOOD.

LONDON:

SMITH, ELDER, AND Co. CORNHILL.

1839.

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TO THE MOST NOBLE

CAROLINE GORDON

DUCHESS

OF

RICHMOND LENNOX AND AUBIGNY

*This Work*

IS MOST RESPECTFULLY DEDICATED.



## PREFACE.

THIS little work originated in a wish expressed by the Duke of Richmond to possess a descriptive Catalogue of the Pictures in Goodwood House for the use of himself and his friends. At the suggestion, however, of many visitors and strangers, to whom the collection is at all times open, and by whom the want of such a publication as is here attempted has been often felt and acknowledged, it has assumed its present form.

That the opportunity of describing so extensive and valuable a collection had not fallen to some one, whose greater experience and critical knowlege would have better qualified him for the task, is to be regretted; the apology which the Author offers for having undertaken it is simply, that but for him it would probably not have been done at all:—however imperfectly it

may have been executed, he can only say that he has done his best.

To the portraits, brief biographical notices of the individuals they represent have been attached, which can hardly fail to render them more interesting. Similar sketches of the different masters have also been added, with a view of affording to those, who may not have had the opportunity of devoting much attention to the study of pictures, a general idea of the characteristics of the Artist at the moment when one of the productions of his pencil is before them. For these, Walpole, Bryan, and Pilkington have been the principal authorities consulted.

The Author is bound most gratefully to acknowledge his obligations to the Duke of Richmond, who, with uniform kindness, has rendered him most valuable assistance, and by whose liberality he has had access to many essential documents relating to the House and Family.

*Chichester, June 28th., 1839.*



The stately Homes of England,  
How beautiful they stand !  
Amidst their tall ancestral trees,  
O'er all the pleasant land.

\* \* \* \* \*

The free, fair Homes of England !  
Long, long, in hut and hall,  
May hearts of native proof be rear'd  
To guard each hallow'd wall !  
And green for ever be the groves,  
And bright the flowery sod,  
Where first the child's glad spirit loves  
Its country and its God !

HEMANS.



## GOODWOOD,

&c.

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THE Domain of the Duke of Richmond comprehends the three contiguous estates of Goodwood, Halmaker, and Westhampnett. It is situated on the south side of the Downs, a chain of hills covered with a fine verdant turf, and possessing in a striking degree that smoothness and regularity of outline for which the mountain masses of the chalk formation are so remarkable. Commencing with the bold promontory of Beachy Head they traverse the County in a direction nearly east and west, presenting as far as Brighton, an immediate barrier to the sea, and forming a bold and precipitous line of coast; proceeding westerly, they extend inland in an oblique direction, and occupy the centre of Western Sussex, the space between them and the sea being a maritime district formed of clay and gravel, the climate of which is warm and highly favorable to the powers of vegetation. Their length is between fifty and sixty miles, their greatest breadth seven miles, and their mean altitude about five hundred feet above the level of the sea.\*

\* Mantell.

On the declivity of one of these Downs, at the Western end of Sussex, the noble mansion of GOODWOOD has been erected. Its situation is peculiarly beautiful and picturesque, surrounded by a Park, comprising upwards of twelve hundred Acres, planted with the finest Timber, and commanding from various parts extensive and almost unequalled prospects of the highly cultivated and garden-like scenery, for which Sussex is so remarkable. It has been remarked by the Earl of Orford, that part of the distant prospect seen from elevated stations in the neighbourhood of Chichester, comprising the varied surface of the Isle of Wight, with the intervening and adjacent sea, and the inlets, bays, and projecting points of land, which diversify the flat shore of the Western part of Sussex, and the Eastern part of Hampshire, resembles in no slight degree that kind of horizon, with which Claude was accustomed to bound the finest of his pictures.

From the heights near Goodwood House the eye takes in a vast extent of the cultivated plain beneath, studded with Villages and Hamlets, the City of Chichester with its Cathedral and lofty spire, distant about four miles, presenting a prominent feature in the enchanting scene, of which the waves of the English Channel and the Isle of Wight hills, are the harmonizing boundaries.

GOODWOOD derives its name from its Saxon owner Goduinus, and was included in the survey made of the

kingdom, by the direction of the Norman Conqueror, and appears in Domesday Book as Godinwood. It was allowed to be retained by its Saxon possessor, who is himself described in the same record, as "Liber Homo." It is in the Manor and Parish of Boxgrove. In the reign of Henry I., the Lordships of Boxgrove and Halnaker were united and given to Robert de Haiâ, who had married a Lady of Royal Blood. The joint property passed through his descendants, by the female side, to Sir Thomas West, Lord la War, who was compelled by Henry VIII. to exchange it for the Abbey of Whewell in Hampshire in 1540. It remained vested in the Crown till 1560, when Henry, Earl of Arundel, obtained a grant to hold in capite; in 1584 John Lord Lumley and Jane Fitzalan his wife aliened it by sale to Henry Walrond, esquire. We find it thus described in the Burrell MSS.—"Rot. Par. 26th. of Elizabeth, Godinwood Manor, with its appendages, and 2 houses, 4 gardens, 2 orchards, 200 acres of park land, 10 of arable, 500 of pasture, and 300 of wood, &c. in Hamptonet, sold by Lord Lumley and Jane his wife, to Henry Walrond, knight."

In 1597 the Lessee was Thomas Cæsar; and soon afterwards, Henry Bennett, jun. In the reign of Charles II. it appears to have been in the possession of the family of Caryll, of Harting, as an act of attainder against John Caryll, esquire, of Goodwood, was passed in the

26th. year of his reign. The Estate was purchased by the first Duke of Richmond, about the year 1720, of the family of Compton, who then held the Manor of the adjacent Parish of East Lavant.

HALNAKER, called in Domesday Halneck, descended as did Goodwood, till the year 1587, (29th. of Elizabeth) when it was granted to Sir John Morley, of Suffolk. Sir William Morley, the last male heir, dying in 1701, was succeeded by his daughter Mary, who married in 1708, James Earl of Derby, and died in 1752, by her will bequeathing the Estate to Sir Thomas Acland, Bart. of Devonshire, her nearest relative, by whom in 1765, it was sold to Charles third Duke of Richmond, by whom it has been connected with the other entailed Estates. The House, which is seated on a commanding eminence, in an extensive Park, containing an avenue of Spanish chesnut trees of great size and beauty, and well stocked with Deer, was built in the reign of Henry VIII. It remained unoccupied after the death of the Countess of Derby, and was suffered to go to decay, and latterly it becoming unsafe to visit many portions of the delapidated ruins, the greater part have been taken down and removed. The remains of Halnaker House were almost a solitary specimen in this part of the Country of the castellated style, peculiar to the age of the Tudors. It had a gateway, flanked with small octangular towers leading into a square court, a large hall, and

several lofty and wide bay windows in various apartments, suitable to the residence of the nobility of that age. These windows were ornamented with the armorial bearings of the family of West, and their alliances. The wainscot of the hall, wrought in carved oak, in knots, scrolls, and devices, with a frequent introduction of the cognizances of the founder, exhibited a most curious instance of the progress of the art when it had reached its highest degree of perfection in England. King Edward VI. visited Halnaker July 27th. 1551.

WESTHAMPNETT comprising upwards of 1800 acres was purchased by the third Duke of Richmond. In Domesday no separate mention is made of Westhampnett, it being attached to the manor of Halnaker. About the beginning of the seventeenth century the Estate was in the possession of Sir John Chapman, who was an active Commissioner for the Parliament in 1644, for compounding with the royalists of this district. His heir female conveyed it to Hugh Reason, Esq., by whom it was sold to Sir Hutchins Williams, Bart. He rebuilt the large manor house and made it his residence. Of his son Sir William Peere Williams it was purchased by the Duke of Richmond with great part of the property in the parish. The house having recently been much enlarged is now occupied as the Workhouse of the thirty-seven united parishes of the Westhampnett Union. The remaining portion of this estate was bought of the



family of Steele, one of whom, Thomas Steele, represented the City of Chichester for many years.

### GOODWOOD HOUSE

Presents an elegant and imposing exterior. It was purchased by the first Duke of Richmond as a hunting seat and for occasional resort. The original mansion, an old gothic structure, was pulled down and that portion of the present one which forms the centre of the west wing, a plain edifice of Portland stone with a pediment in the centre, was, under the direction of Sir William Chambers, erected in its stead. It remained in this state till the year 1800, when the third Duke of Richmond, who had devoted a long life and ample fortune to the planting and improvement of the estate, commenced those extensive alterations and additions which have produced the present noble pile.

It consists of a principal front with a colonnade of two orders, a portico of six doric pillars supporting another of an equal number of ionic, of Portland stone, extending one hundred and sixty-six feet, and terminated by two circular towers with hemispherical roofs. The wings, each presenting a front of one hundred and six feet, are also terminated by similar towers. The whole of these additions are composed of squared flints, collected from



the Downs, and which possess this superiority over Portland stone, that the longer they are exposed to the atmosphere the harder and whiter they become. Mr. James Wyatt was the Architect under whose superintendence the buildings were completed. The windows of the two wings, which in fact form distinct fronts, open on extensive pleasure grounds, in which are several Cork trees remarkable for their size and beauty.

#### THE VESTIBULE, OR ENTRANCE HALL,

The approach to which is under the centre colonnade, is a noble apartment, thirty-eight feet in length, thirty-five in width, and eighteen feet high. It is divided at its upper end by six pillars of Guernsey Granite of a light grey colour, each shaft being thirteen feet high, and eighteen inches in diameter, and bearing a most exquisite polish. The plinth and tori are composed of white and black marble, and the capitals, of the Corinthian order, are executed in bronze. At each end are two half columns in scagliola, intended to correspond with the granite pillars, and so accurate has been the imitation as to render the deception imperceptible to the eye. They were the workmanship of a Mr. Allcott.

The massive appearance of this superb colonnade gives an air of nobleness and grandeur, which agrees well with the extent and general character of the apart-

ment. On a corresponding scale, on either side, are two massive marble chimney pieces, elaborately finished, with small Ionic pillars, and conceived in true classic taste. At the upper end, facing the windows, is a solid marble table, supported by two eagles richly carved and gilt, on which are placed specimens of antique and curious china, as well as views of the principal elevations of Gordon Castle.\*

On pedestals are antique marble busts of Claudius, Trajan, and Adrian, and the mutilated bust of an Apollo Belvidere, conveyed hither after the fire which destroyed Richmond House, at Whitehall. A small marble bust by *Turnerelli*, of George III., a reclining female figure also in marble, a model of a Goodwood Gold Cup, and several smaller pieces, in marble, and bronze, consisting of Victory, Jupiter, Vulcan, Venus, Dejanira, &c., are distributed on the chimney pieces, and in various other parts of the Hall.

Two rare and curious relics of the feudal times are preserved in this Hall, a pair of Curfews; so called from

\* It may be well here to remark, that by the death of the late Duke of Gordon, without issue, in 1836, the princely Estates of that family devolved to the present Duke of Richmond. Alexander, fourth Duke of Gordon, by his will, entailed the Estates on the present Duke of Richmond, whose father the fourth Duke of Richmond married (1789,) Charlotte, eldest daughter of the above named Alexander Duke of Gordon, provided that his son George, fifth and last Duke of Gordon, died without issue. The Estates are situated in Aberdeenshire, Banffshire, Morayshire, and Invernesshire.

their use, *couvre-feu*, to cover or extinguish fire. They are made of copper, riveted together, with a handle at the top.\*

The colours of the Royal Sussex Light Infantry Militia, of which the Duke of Richmond is Colonel, presented by his late Majesty, William IV., and a tri-coloured banner, one of those presented by Napoléon at the famous *Spectacle* of the *Champ-de-Mai*, after the return from Elba, bearing the inscription "*Champ-de-Mai*," and on the reverse "*L'Empereur Napoleon au Department des Bouches du Rhone*," adorn the walls. The latter is the only similar trophy, which is not in the possession of the Duke of Wellington, all of these standards having fallen into the hands of the English after the capture of Paris in 1815.

\* The use of the Curfew has been traced as far back as the ninth century. An universal notion has long existed, that its introduction was to be dated from the Norman conquest, 1066, and popular prejudice has numbered it among the oppressive acts of William the Conqueror. The custom of extinguishing fires at a certain hour, for which purpose this utensil was applied, had prevailed as far back as the time of Alfred, who, when he founded, or restored, the University of Oxford,—“ordained, that all the inhabitants of that city should, at the ringing of the curfew bell every night at eight o'clock, cover up their fires and go to bed.” It is therefore more reasonable to conclude, that the Conqueror only revived or continued the custom—the intent being merely to prevent accidents by fire, all the common houses at that time being built of wood. The custom of ringing the curfew bell is still observed in many of our ancient towns, amongst which we may mention Chichester.

Another banner of the Scottish Gordon Clan, with its motto "*Animo, non Astutiá*" will not fail to attract the notice of the Visitor.

We will now direct the attention of the Connoisseur to the beautiful and valuable paintings with which this apartment is embellished.

### 1. The Judgement of Paris,

GUIDO.

(3 ft. 9 in. by 2 ft. 11 in.)

*The subject, taken from the Mythology, represents Juno, Venus, and Minerva submitting to the decision of Paris, to which of them the Golden Apple of Discordia, inscribed "to the fairest," should belong. Venus in the centre, has possession of the prize.*

GUIDO, (RENI) a celebrated Italian historical painter, was born at Bologna 1574, and died 1642. His works have ever been deservedly admired through all Europe, and to this day increase in their value. His manner was easy, graceful, and elegant: he was especially remarkable for the delicacy of his ideas, the happy disposition of his objects, and the beautiful expression of his female forms. In subjects tender, pathetic, and devout he peculiarly excelled. His pencil was light, and his touch free, but very delicate; and although he took great pains to finish his pictures highly, yet he generally gave some bold strokes to his work in order to conceal the time and toil he had bestowed on it.

### 2. A Sleeping Venus,

TITIAN.

(5 ft. by 2 ft. 2 in.)

*An exquisite specimen of the skill of this unrivalled artist. The beautiful figure reposes on a red drapery, with a rich dark back ground. The head is slightly thrown back, presenting the profile of the countenance to the spectator, in which the artist has portrayed beauty and sweetness of the divinest sort. The limbs are elegantly disposed; the hues are glowing and transparent; the outline round and undulating; and the lights and*

*shadows so arranged as to display to the best advantage the symmetry of the form. The colouring has all the look of real flesh, and the painting throughout displays that dignity, tenderness, and delicacy for which Titian was so remarkable.*

TITIAN, (VECELLI) a celebrated historical and portrait painter was born at Friuli about 1480, died 1576. He studied at Venice under Giovanni Bellini, and painted his first portrait, which excited universal admiration at the age of eighteen. He was the friend and contemporary of Ariosto, whose portrait he painted, and was celebrated by the Poet in his *Orlando Furioso*. After residing many years at Venice, where he was employed by the Senate to paint many historical works, he was invited to Rome by Pope Paul III. and arrived in that City 1548, where he was received in the most distinguished manner. He declined a lucrative office which was pressed on his acceptance by the Pope, and at the earnest solicitation of Charles V. he shortly after quitted Rome for Madrid, where he painted most of his admirable pictures. In 1553 Titian returned to Venice, and continued the exercise of his art until 1576, when he died of the plague. As a colourist Titian holds an unrivalled dominion over every competitor. No painter has viewed nature with so chaste an eye, and to none were the tender blandishments of her tinting more confidentially communicated. His female figures and children are preferable to his men. As a painter of portraits Titian is indisputably entitled to the highest rank, and his excellence in landscape painting is deserving of no less commendation.

### 3. Charity,

DE LA HIRE.

(4 ft. 6 in. by 3 ft. 6 in.)

*This painting represents a female with three children, to one of whom she is affording nourishment from her breast, whilst the other two are playing at her feet. Some ruins form the back ground of the picture. The effect is pleasing, and the subject well conceived, but the colouring is somewhat tame and insipid.*

HIRE (LAURENCE DE LA.)—A French painter born at Paris, 1606. There are few circumstances deserving of notice in the life of this artist. His general style has been condemned as cold and spiritless. He died in 1666.

## 4. Virgin and Child,

G. BATISTA SALVI.

(2 ft. 3 in. by 2 ft.)

*A soft and pleasing Picture, in the style of Guido.*

G. B. SALVI, an Italian painter, born 1605; he confined himself principally to studies and copies from other masters, and seldom ventured on more complicated subjects than such as this picture represents.

## 5. Portrait, full-length, of the second Duke of Richmond.

(5 ft. by 4 ft.)

*This Portrait represents the young Duke at the age of about 10 years. He is in a sitting attitude, attired in a close red jerkin and a blue cloak, with a spaniel dog by his side.*

A biographical notice of the subject of this painting is given in another part of the work.

## 6. Portrait of Robert Bruce.

(2 ft. 5 in. by 2 ft.)

*The painter of this fine head is unknown. The countenance is most expressive, and the stern determination which marked the character of the Scottish warrior is well portrayed. He is represented in mail, a dragon surmounting his helmet as a crest, and a red mantle thrown over the shoulder.*

ROBERT BRUCE, King of Scotland, memorable as the restorer of the independence of his Country, was born 1275; defeated the English under Edward I. in the famous battle of Bannockburn, the most decisive victory over the English that the Scottish annals boast. After establishing the independence of his country, he retired to the Castle of Cardross, where he expired in the 54th year of his age and the 24th of his reign, 1329.



7. Portrait, full length, of Charles I., in his robes  
of state, VANDYKE.

(8 ft. 10 in. by 3 ft.)

*The King is represented standing erect in a kind of vestibule, with his right hand placed on his hip, and the left resting on the hilt of his sword ; his countenance, denoting him to be about thirty-six years of age, is seen in a three quarter view, with small pointed beard, mustachoes, and long dark hair ; he is attired in his royal robes, composed of dark blue silk, lined and bordered with ermine, and wears the collar and medal of the order of St. George round his neck ; the crown and ball lie on the base of a column in the back ground.*

Charles I. King of England, second son of James I. born in Scotland 1600, ascended the Throne 1625, and beheaded at Whitehall, January 30, 1649. A most munificent Patron of the Arts, and remarkable not less for his munificent patronage than for his judgment and discrimination. " The accession of this Prince," says Walpole, " was the first era of real taste in England. We never had a Prince in whom genius and taste were more elevated and exact. He saw the Arts in a very enlarged point of view ; his cabinets were the receptacles only of what was exquisite in sculpture and painting. None but men of the first merit in their profession found encouragement from him : and these abundantly. Inigo Jones was his Architect, and Vandyke his Painter. Charles was a scholar, a man of taste, a gentleman, and a christian."

Immediately after his accession, Charles began to form his collection. His first purchase was the entire cabinet of the Duke of Mantua, consisting of eighty-two pictures, and esteemed the most valuable in Europe, for which he paid £20,000 ; they were principally by Romano, Titian, and Correggio. Commissioners were dispatched to the Continent for the purpose of securing the finest pictures. Through the instrumentality of Rubens, Charles purchased the Cartoons of Raphael, now at

Hampton Court ; they had remained in Flanders from the time that Leo X. sent them to be copied in tapestry, the money for the tapestry never having been paid.

But Charles was by no means satisfied with the mere purchase and possession of these noble efforts of genius : it was his wish to surround his person, and fill his court, with men of eminence, and he spared no pains or expence to effect his object. Among those who shed a still unfaded lustre over the stormy period of his reign, Rubens and Vandyke occupy the highest place, and it can scarcely be doubted but that much of the deep interest which must ever attach to the melancholy story of the misfortunes and errors of this ill-fated Prince, may be attributed to the almost speaking canvas of Vandyke. It is impossible to contemplate this beautiful picture and not read the character of him whose figure and lineaments it represents. The high resolve which marked him in his hour of pride, and the resignation he displayed on the final scene of his earthly sufferings, are admirably blended in the calm and majestic countenance, which the pencil of this unrivalled artist has rendered so familiar to all.

After the execution of Charles, his personal estate was ordered to be sold, by a vote of the House of Commons, March 23, 1649. But the accession of Cromwell, who occupied both the Whitehall and Hampton Court Palaces, prevented its entire dispersion. A great portion of the catalogue of the pictures, statues, &c. with the prices for which they were sold is still in existence. The produce of the sale including furniture, jewels, &c. amounted to £118,080 10s. 2d. The following is an abstract of the sale of the pictures, &c. in the several palaces :—

Wimbledon and Greenwich .....	1709	19	0
Whitehall .....	2291	10	0
Oatlands (81 pictures) .....	733	18	0
Nonsuch (33 ditto) .....	282	0	0



Somerset House, with those at Whitehall and St.

James's (447 ditto) ..	10,052	11	0
Hampton Court (332 ditto) .....	4675	16	0
St. James's (Sculpture) .....	290	0	0
Somerset House, Gallery, (120 pieces ditto) ...	2387	3	0
In the Gardens (20 ditto) .....	1165	14	0
At Greenwich (230 ditto) .....	13,780	13	6
At St. James's (20 ditto) .....	656	0	0

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£38,025    4    6

Charles was the first English Monarch who opened galleries of painting and sculpture: nor was his inclination for architecture less than for the other arts. Had Whitehall Palace been completed as it was contemplated by the King, and conceived by Inigo Jones, it would have been the most truly magnificent and beautiful palace of any of the kind in Europe. The banquetting room or hall of audience, the fifty-fifth part only of this noble design, was all that was executed. The ceiling was painted by Rubens, and it was the intention of Charles that Vandyke should have covered the walls with the history of the Order of the Garter, a sketch of which was finished in *chiaro scuro*, but the troubles of the time were threatening, and the palace and the pictures were alike abandoned. By a singular fatality, it was from a window in this hall, the creation of his own taste and munificence that Charles stepped to the block.

VANDYKE (Sir Anthony) born at Antwerp in the year 1599, was a pupil of Rubens, and early gave promise of remarkable talent. By the advice of his master, who candidly confessed that he could teach him nothing more, at the age of 21 he visited Italy, where he quitted much of his Flemish manner, and assumed a style more elevated and refined. At Venice, Geneva, Palermo, Milan and other Cities of less note he left examples of his pencil, and returned to Antwerp at the close of the year 1626. Charles I. having tried in vain to detain Rubens at his Court, turned his attention to Vandyke, with whose merits he was not unacquainted, and an invitation to reside

in England was gladly accepted by the Artist, who arrived in 1631. His performances during the first six or seven years after his arrival in London are accounted the most estimable. He painted an incredible number of Pictures, principally Portraits. As a colourist, he deservedly ranks with the first masters: he could imitate to deception the brilliancy of Rubens, as is instanced in many of his early works; or assume the rich and mellow tones of Titian, as is exemplified by the numerous pictures painted by him when in Italy. If some of his works are censured for the predominant brown tints, it should be recollected that they were not so originally, but have become dark from the protrusion of the ground colour, or from being slight and hasty productions. No painter was ever more skilful or dexterous in his art; his rapid execution was governed by a mastery of touch, accompanied by a lightness and spirit peculiar to himself, and which are frequently the distinguishing characteristics between his works and those of Rubens. In comparison with that illustrious artist, as an historical painter, he was immeasurably inferior; not so in portraiture: in this he rises superior, and may also claim an equality with Titian. If he has less dignity in expression than the great Venetian, he has infinitely more elegance and grace, as well as natural animation, superadded to chaste and correct drawing, the agreeable art of giving action to his figures, and a more pleasing air to the heads. These excellences he had acquired by studying the peculiar beauties of the best Italian masters, on which he formed a style entirely his own, and admirably adapted to pourtray persons of every class and character, which is not the case with the severe and solemn style of Titian.

## 8. Portrait of Charles II.

SIR P. LELY.

(2ft. 5 in. by 2ft.)

*The colouring of this Picture is sombre; it is a small half length, in part armour, with the dark flowing hair which characterized the fashion of the period.*

Charles II. King of England and Scotland, born 1630, died 1685, the son of Charles I. and Henrietta Maria, was a refugee at the Hague at the time of his father's execution. He made a

spirited attempt to recover the throne, and landing in Scotland, was crowned with great solemnity at Scone in 1651. Being, however, totally defeated by Cromwell at the battle of Worcester, after a variety of adventures and imminent hazards, he escaped to France. On the death of the Protector, and by the aid of General Monk, who was then at the head of the principal body of troops, Charles, without a struggle or effort on his part, succeeded at once to all those regal prerogatives which it had cost the nation so much to abridge and afterwards to abolish. He entered London on his birth-day, the 29th of May 1660, amidst the most universal and extraordinary demonstrations of joy. Adversity, however, had done but little towards correcting the weak points of Charles's character. His indifference to the affairs of State, and his thoughtless and extravagant habits, early involved him in difficulties, to extricate himself from which he resorted to the most unworthy expedients. Of his pecuniary transactions with the King of France, no Englishman can think without feelings of shame, or speak but in language of reprobation. The sale of Dunkirk, and the receipt of a pension from Louis XIV. were alike derogatory to the dignity of the nation and disgraceful to the King. It does not form part of the object of this summary to enter into a detail of political events ; but as the house of Richmond owes its origin and honors to this monarch, a brief sketch of his court and personal character may not be misplaced:

The Count de Grammont, an eye witness, describes the court as " an entire scene of gallantry and amusements, with all the politeness and magnificence which the inclinations of a prince naturally addicted to gallantry and pleasure could suggest." Long accustomed to the license and dissipation of the French Court, Charles had early imbibed habits of self-indulgence which unfitted him for sustaining with honor to himself and advantage to his people, the high and responsible station which he was af-

terwards called on to fill. Surrounded by profligate associates, who were too happy to find an apology for their own follies in the example set them by the King, the Court of this Monarch became a scene of demoralization which, extending itself to the other classes of society, tended to create a general laxity of morals, and to lower the character of the nation. Buckingham, Rochester, Sedley, and others of a like stamp, remarkable not less for talents which they misapplied than for vices the recollection of which has alone preserved to them a painful immortality, were the principal actors in this gay and frivolous scene. Charles, throughout the whole period of his reign, was governed by one or other of his favorites, and whom he allowed to exercise a most unfortunate influence over the political events of the times. Among the most conspicuous of these were Louisa de Querouaille, created Duchess of Portsmouth, and who became the mother of Charles Lennox, on whom the King conferred the title of Duke of Richmond; Lady Castlemaine, created Duchess of Cleveland, the mother of Charles Duke of Southampton, Henry Duke of Grafton, George Duke of Northumberland; and Charlotte, Countess of Lichfield, and Eleanor Gwynn, commonly called Nell Gwynn, the mother of Charles Duke of St. Albans.

In person, Charles was tall and well proportioned; his complexion swarthy, his features singularly austere and forbidding. He inherited from his father a sound and robust constitution, which in his youth he had impaired by indulgence, and afterwards laboured to restore by attention to diet and exercise. The disposition of his mind presented an extraordinary contrast to the harsh and repulsive lines traced on his countenance. As a companion he appears the most amiable and engaging of men; he was kind, familiar, and communicative. Parade and ceremony he held in aversion, and could gladly burst from the trammels of official greatness, that he might escape to the ease

and comfort of colloquial familiarity. Whatever might have been his failings, (and they were too glaring to escape observation,) few monarchs were more beloved by their people, and the intelligence of his last illness threw a deep gloom over the nation. During his reign, arts improved, trade met with encouragement, and the wealth and comforts of the people increased. "Men," says the historian Lingard, "are always ready to idolize the sovereign under whose sway they feel themselves happy." Charles married in 1662, Catherine of Braganza, infanta of Portugal, a virtuous and high minded Princess, though ill calculated to secure and retain his affections. She left no issue, and died at Lisbon, 1705, having survived the King 20 years.

9. Portrait of Louisa de Querouaille, Duchess of Portsmouth.

SIR GODFREY KNELLER.

(7 ft. 9 in. by 4 ft. 10 in.)

*A full length figure, in an elegant negligée, the countenance being seen in a front view; the back ground is principally formed by dark flowing drapery, which throws out the form with much effect; a black page is introduced in the right hand corner.*

In the preceding sketch of the character of Charles II., allusion has been made to his connection with Louis XIV., and the ascendancy which the Duchess of Portsmouth preserved over the English Court, principally contributed to maintain it. The King of France, desirous of strengthening this connection, and of fixing Charles in the French interests, resolved to bind him by the tie of pleasure, the only one that with him was irresistible. The Duchess of Orleans (the sister of Charles) was, at the suggestion of Louis, induced to visit her brother at Dover, where she remained ten days. She was accompanied by a young French lady of high birth and great beauty and accomplishments,



well suited and disposed to attract the notice and gain the affections of the fickle King. In this she was perfectly successful, and continued throughout the remainder of his life to exercise an unbounded sway over the mind of Charles, and a direct controul over the counsels of the nation. Bishop Burnet, one of the most severe writers on these times, thus speaks of her :—  
“ The King was presently taken with her. She studied to please and observe him in every thing ; so that he passed away the rest of his life in a great fondness for her. He kept her at a vast charge ; and she by many fits of sickness, (some believed real and others thought only pretended) gained of him every thing she desired. She stuck firm to the French interest, and was its chief support. And so entirely was the King possessed by her, and engaged in the French interest, that he was thrown into great difficulties and exposed to much contempt and distrust.”

Charles created “ the Lady Louise Renée de Penencourt de Querouaille, Duchess of Portsmouth, Countess of Farnham, and Baroness of Petersfield, all in the County of Southampton, to enjoy during her life, by letters patent, dated at Westminster August 19, 1673 ; and in December in the same year, Louis XIV. granted unto her the territory of Aubiné, in France, which by the death of Charles Stuart, 6th Duke of Richmond and Lennox, reverted to the crown, with remainder to such of the King of Great Britain’s natural sons by her as he shall name.”\*

\*The grant by the French king, dated at Versailles, in the month of January, 1684, in the forty-first year of his reign, recites, “ that the territory of Aubigny upon Nere, in the province of Berry, having been given in the year 1422, by King Charles VII. to John Stuart, in consideration of the great and commendable services by him done in the wars ; and by default of heirs male, the same having reverted to the crown anno. 1672, on the death of the Duke of Richmond, he, in regard

Charles entertained towards this lady a feeling of the greatest affection, and which time served only to increase; and even in his last moments his anxiety for her future welfare predominated over every other earthly consideration. To use the words of Bishop Burnet, "he recommended her over and over again to the Duke (of York); he said he had always loved her, and he loved her now to the last, and besought the Duke in as

to the King of Great Britain, had, by his letters patent, dated in the month of December, 1673, granted to the Lady Louise Renée de Penencourt de Querouaille, Duchess of Portsmouth, the said territory of Aubigny, with all rights to the same belonging, for her life; remainder to such of the natural male children as she shall have by the King of Great Britain, in tail male, by the said king to be named; remainder to the crown of France. And whereas the said King of Great Britain had appointed Prince Charles Lennox, Duke of Richmond (his natural son), master of the horse and knight of the garter, to succeed the said Duchess of Portsmouth in the said inheritance; he, the said King of France being willing to annex to the said inheritance a proper title, and such as should be agreeable to the illustrious birth of the said Duke of Richmond, and at the same time to confer honour on the said Duchess of Portsmouth, whose progenitors always held a considerable rank in the province of Brittany, as well in consideration of their birth, services in the army, as alliance to ancient families, and otherwise, and also considering the great extent of the said territories, consisting of the town of Aubigny, two considerable castles, two parishes and fiefs, extending eight leagues, with the privilege of resorting to the said court and parliament of Paris, &c.; therefore he unites, creates, and erects the said town, territory, castellany and castle of Aubigny, fiefs, and lands, &c. into a duchy and peerdom of France, with all pre-eminences and prerogatives thereunto appertaining, to be enjoyed by the said Lady Louise Renée de Penencourt de Querouaille, Duchess of Portsmouth, during her life; and after her decease, by the said Duke of Richmond, and the heirs male of his body, in name, title, and dignity of Dukes of Aubigny, and peers of France; with all jurisdiction, rights, honours, authority, &c. belonging to the said dignity, of peers and dukes, and sovereignty of the said duchy; doing homage to the crown of France."

melting words as he could fetch out, to be very kind to her and her son."

The Duchess of Portsmouth, after the death of the King, retired to France; she however visited England in 1699, and died November, 1734.

SIR GODFREY KNELLER, a most distinguished painter, was born at Lubeck in 1648. He studied at Amsterdam under Rembrant, and at 17 years of age visited Italy, where he learned that free loose style of painting in which he delighted. In 1674 he came to England, and was introduced by the Duke of Monmouth to Charles II. whose portraits he painted. He enjoyed the patronage successively of Charles II., James II. and his Queen, William and Mary, Anne, and George I. His portraits of the members of the famous Kit-Cat-Club, (39 in number) were among the latest and best of his productions. Kneller was a most rapid painter; so much so that where he offered one picture to fame he sacrificed twenty to lucre. He was a correct and graceful designer, and was accustomed to bestow extraordinary pains in delineating the features of his female portraits, his drapery and his backgrounds being carelessly and indifferently finished—a portion of the picture in fact which he almost invariably entrusted to other hands. He died in London in 1702.

#### 10. A Portrait of Sir William Waller. SIR P. LELY.

(2 ft. 6 in. by 2 ft. 4 in.)

*In half armour, with the head bare; the countenance, which is seen in a three quarter view, is stern and expressive.*

Sir William Waller was a famous Parliamentary General during the civil wars, and well known in Sussex as the commander to whom Arundel Castle and the City of Chichester surrendered; the latter after an eight days' siege, 1642-3. An interesting letter of Waller's to Essex is extant, descriptive of the siege of Chichester. It was printed in a small quarto pamphlet of 4 pages "For Henry Twyford, at the Three Daggers, in Fleet-street, in 1643; a true relation of the fortunate



Sir William Waller, Colonel under his Excellency the Earl of Essex, concerning the manner of the besieging and taking of Chichester; together with all such commanders and others taken prisoners there, and brought up to London."

# 11. Portrait of Henrietta Maria, Queen of Charles I.

VANDYKE.

(8 ft. 10 in. by 3 ft.)

*The Queen is elegantly attired in a white satin dress, richly ornamented with lace. The face is presented in a front view, and the hair is tastefully arranged in ringlets. Her right hand rests on a table, on which are seen the crown, and a bouquet of roses, most exquisitely finished; her left hand slightly holding up her dress. This admirable picture is a companion to the one by the same artist of Charles I. The attitude is easy and natural, and the disposition of the drapery graceful and correct.*

Henrietta Maria was the sixth and youngest daughter of Henry IV. of France, by Mary, daughter of Francis de Medici, grand Duke of Tuscany, and was born on the 25th Nov. 1609, and married Charles I. King of England in June, 1625. Henrietta Maria was unfortunately a zealous disciple of the Church of Rome, a religion to which at that time the mass of the people were strongly opposed. After the assassination of the Duke of Buckingham, the friend and confidant of Charles, the Queen alone shared his entire confidence, and it is to be feared by her counsels, contributed to lay the foundation of those differences between the King and his Parliament, which eventually cost him his throne and his life.

She was a woman of undaunted courage and resolution, and her manners and disposition were so engaging that she failed not to interest in her behalf all who came within the sphere of her personal influence. By her activity and address, Charles was often supplied with the means of carrying on the war.

After her return from Holland, whither she went for the purpose of procuring money and arms, by her own efforts she raised and equipped a powerful force at York, consisting of thirty troops of horse and three thousand infantry, at whose head she rode and met the king at Edge Hill. In 1644, having been impeached by the Commons of high treason, at the earnest solicitation of Charles, she quitted England for France, where she resided, with little exception, till her death in 1669

12. Portrait of George, third Earl of Albemarle, in red uniform. ROMNEY.

(4 ft. by 3 ft. 3 in.)

George, third Earl of Albemarle, a Knight of the Garter, General in the Army, was Commander in Chief at the Reduction of Havannah. His mother was Anne, daughter of Charles, first Duke of Richmond.

13. A Madona. TREVISANI (FRANCESCO.

(2 ft. by 1 ft. 8 in.)

TREVISANI, a distinguished Italian painter, born 1656, died 1760. He lived many years, enjoying a high reputation, at Rome, and was much employed by Pope Clement XI. in painting sacred subjects. He peculiarly excelled in copying the best pictures of more eminent artists, and he executed many capital pictures from Coreggio, Parmegiano and Paul Veronese, for the Duke of Modena.

14. Portraits of the five children of Charles I., viz.:—  
Charles Prince of Wales, James Duke of York, and  
the Princesses Elizabeth, Mary, and Anne. VANDYKE.

(5 ft. 6 in. by 2 ft. 6 in.)

*The Prince elegantly dressed in the costume of the period, in a red silk vest and broad lace frill, stands in the centre, seen in a front view, with his*

*left hand on the head of a large dog. His two eldest sisters are richly attired; the nearest one to the spectator in white satin, is on his right, and his sister Anne is on the opposite side, holding her infant brother on a chair.*

15. Portraits of Charles, second Duke of Richmond, in armour, and of Sarah, his Duchess, in half figures.

(5 ft. 4 in. by 4 ft.)

16. A Madona.

TREVISANI.

(2 ft. 1 by 1 ft. 1.)

*Distinguished from the one recently noticed, by the same artist, by the more youthful appearance and greater beauty of the subject; the hands are crossed on the breast, and the countenance is turned upwards and expressive of the deepest devotion; it is a very pleasing and beautiful picture.*

17. Portrait of Francis Lord Brudenel.

(Small oval.)

This nobleman was the son of Robert, second Earl of Cardigan, and died during his father's life-time. He was the father of Anne, wife of the first Duke of Richmond.

18. Portrait of Anne, wife of Charles, first Duke of Richmond.

SIR GODFREY KNELLER.

(4 ft. by 3 ft. 4 in.)

*The daughter of Francis Lord Brudenel, the subject of the last named Picture, born 1672, died 1723. She is represented in a blue negligée, disposed in the usual style of Kneller.*

19. Portrait of Charles, first Duke of Richmond,

SIR GODFREY KNELLER.

(2 ft. 5 in. by 2 ft.)

*The coloring, with the exception of the countenance, which is seen in a front view, is dark, and the details indistinct. This picture cannot certainly be classed among Kneller's best performances.*

This nobleman was the natural son of King Charles II. and Louise de Querouaille, Duchess of Portsmouth, born July 29, 1672; Charles, being present at his baptism, gave him the surname of Lennox, and his own christian name. In the first year of his age, he was created, by his royal father, Baron of Settrington, Earl of March, and Duke of Richmond, by letters patent, dated at Westminster, August 9th, 1675.

The title and estates of the Richmond and Lennox family of the Stuart line having devolved to the Crown on the death of James Stuart, Duke of Richmond, the husband of the beautiful and accomplished Miss Stewart, and a most honorable and high-minded nobleman, "his Majesty considering with what lustre and glory the house of Lennox had shone in former times, and in order that the honor might be again revived, bestowed the estate of Lennox on his son, and by letters patent, passed in Scotland on September 9th, 1675, created him Duke of Lennox, Earl of Darnley, and Baron Methuen of Torbolton, and the heirs male of his body."

He was elected on April 7, 1681, Knight Companion of the Garter, and installed at Windsor on the 20th of the same month. On the removal of the Duke of Monmouth, he was made Master of the Horse to the King, but on the accession of King James II. to the Throne, his mother having promoted the Bill of Exclusion, he was removed from that office. He was employed in active service in Flanders, during the reign of William III., to whom he served as Aid-de-Camp. He was also one of the Lords of the Bedchamber to George I. He married 1692, Anne, second daughter of Francis Lord Brudenel, eldest son of Robert Earl of Cardigan, and left issue:—first, Charles second Duke of Richmond, Lennox, and Aubigny; second, Louise,

married to James third Earl of Berkeley; third, Anne, married to William second Earl of Albemarle. He died at Goodwood, May 27, 1723, and was buried in Henry VII.'s Chapel in Westminster Abbey. His remains were afterwards removed to the Mausoleum under the East end of Chichester Cathedral.

20. Portrait of the Hon. Stephen Fox, second Lord Holland, when a youth.

(*Small oval.*)

This nobleman was the eldest son of Henry Fox, first Lord Holland, born Feb. 20, 1745, and died 1774. He was succeeded by the present Henry Richard Vassal Fox, Baron Holland.

21. Portrait of Charles, second Duke of Richmond, when Earl of March.

(4 ft. by 3 ft. 4 in.)

*He is represented in a light dress with a red cloak thrown over the shoulder.*

A brief notice of the subject of this picture is given in another portion of the work.

22. Portrait of Frances Theresa, wife of the last Duke of Richmond, of the Stuart line,

SIR PETER LELY.

(2 ft. 6 in. by 2 ft.)

*A beautiful and highly finished picture; the countenance, which is seen in a front view, is singularly lovely, the eyes full, and more expressive than Lely's usually are, and the hair tastefully arranged in ringlets. She is attired in a low blue dress, fastened on the breast with a large ornament, and red mantle.*

A brief notice of this accomplished lady follows No. 103.

Access from the Hall to the other parts of the house is obtained by four lofty entrances, two on either side, leading to the Dining, Music, Drawing, and Billiard Rooms. Crossing the Hall to the left, we enter the

#### DINING ROOM,

The general design of which was suggested from the drawings of Denon, the French antiquary, who accompanied Napoleon and his army to Egypt. The walls are of scagliola, resembling a rich polished Sienna marble, and adorned with classical ornaments in bronze; at the upper end is a noble looking glass, inserted in a fascia of grey marble, before which, on a low pedestal, stands a vase of Egyptian porphyry, and on each side are small tables of choice granite. The lower end, or principal entrance of the room forms an alcove, in which are two niches containing marble busts of

1. The third Duke of Richmond,
2. The Marquis of Rockingham, NOLLEKENS.

And on two small semi-circular granite tables to correspond with those at the upper end, are marble busts of

3. The Right Hon. William Pitt, NOLLEKENS.
4. The Duke of Wellington, TURNERELLI.

The chimney piece is of the finest statuary marble, adorned with bronze Egyptian hieroglyphics. The general appearance of this apartment is simple and elegant;



its extent is considerable, being in length upwards of 45 feet, in width 24 feet, and in height 18 feet. Re-crossing the vestibule to the right, we enter the

#### DRAWING ROOM.

A magnificent apartment, fitted up with a splendour suitable to the principal saloon of a Ducal residence. Nothing is here wanting which wealth and taste can supply. The decorations and furniture are of the most elegant and costly description: the walls are hung in rich amber-colored silk taboret, with full draperies to the three windows, and the luxuriant sofas, ottomans, couches, and cabriole chairs, are covered in the same material.

Between the windows and over the fire places are four brilliant plate glasses of noble proportions; beneath the two former, which are in frames finely carved and gilt, are two splendid console tables of Sienna marble highly polished, and supported by carved work, finely gilt, in the florid style of Louis XIV. On these, in addition to two French enamelled and ormolu time pieces of the same age, are costly sets of French china, in blue, green, and gold, exquisitely painted from subjects in natural history, presented by Louis XV. to the third Duke of Richmond, when ambassador at the Court of Versailles.

On a handsome mahogany pedestal between the windows, is a group of two dogs, in marble, executed by the



Hon. Mrs. Damer, and presented by her to the third Duke of Richmond, her brother-in-law.\*

In different parts of the room are three rare and very highly finished cabinets in buhl and marquetrie, one of the drawers of which contain a beautiful worked shirt of Charles I., the collar pointed and open, reminding us of the portraits of this monarch by Vandyke, in which it is almost invariably introduced, and various articles in silver, used during the infancy of Charles II.

On each side of the entrance are two elaborately

\* Mrs. Damer was the only child of Field Marshal Henry Seymour Conway, and was born 1748. She presents an almost singular instance of a young and beautiful woman, of high birth and connections, and amply blessed with wealth, resigning the ease and luxury of life, the attractions of society, and the devotion of the world, to cultivate with ardour and perseverance, an art, than which none requires more incessant drudgery, or demands a greater sacrifice of time and patience.

Mrs. Damer's genius was of a high order, and "many of her busts from the life are not inferior to the antique." Among her principal performances were, a bust of Charles James Fox, presented on the 1st May, 1815, in person, to Napoleon; a bust of Nelson, heroic size, of Sir H. Davy, of the Duchess of Devonshire, of Sir J. Banks, and a statue, eight feet high, of George III.

Independently of her attachment to, and proficiency in sculpture, Mrs. Damer was no ordinary woman; she was the friend and admirer of Fox, and joined the Duchess of Devonshire in the famous canvass of Westminster; she sent her respects and good wishes to Napoleon as he departed for the last of his fields, and she entertained Queen Caroline during her memorable trial. She was the friend and companion of Josephine Beauharnois, nor was she forgotten when that extraordinary woman became Empress of France; the present of a valuable piece of china, and an invitation to Paris, were the proofs of her attachment and sincerity. Mrs. Damer died in the spring of 1828, in the eightieth year of her age.

carved rosewood cabinets, with plate glass fronts and sienna marble tops, filled with numerous articles of bijouterie, consisting of gold and other snuff boxes, with miniatures set in diamonds, watches of the age of Charles I., coins, medals, crosses, stars, &c., and numerous small pieces of choice china. On the chimney pieces and tables are scattered unique specimens of china and ormolu ornaments. The room is lighted by two superb ormolu chandeliers suspended from the ceiling, as well as by candelabra on the marble tables. The floor is of oak, in parquetage, and covered by a rich Axminster carpet of great weight and thickness, wrought in flowers of uncommon brilliancy of colours. Before each fireplace are cheval screens in needle-work, displaying groups of flowers, most admirably executed, with plate glass fronts, the frames carved and gilt. The apartment opens into, and is terminated by one of the round towers, fitted up in a corresponding style of elegance.

Crossing the vestibule, we accompany the stranger to the

#### CORRIDOR, OR MUSIC ROOM,

A plain but elegant apartment, the walls of which are studded with some of the choicest productions of the old masters. Of these, one of the most striking, from its merits and the painful associations connected with its subject, is

## 23. A Portrait of James, Duke of Monmouth,

SIR G. KNELLER.

(7 ft. by 4 ft. 9 in.)

*A full length portrait of this unfortunate nobleman, in the artist's happiest style. He is represented in his robes of state, wearing the insignia of the Order of the Garter. The air of courtliness and dignity, so characteristic of Monmouth, is well expressed in this admirable picture.*

James, Duke of Monmouth, natural son of Charles II. by Lucy Walters, born 1650, beheaded 15th July, 1685. He possessed qualities well calculated to render him an ornament of the Court, and a favourite of the English people,—an affable address, a thoughtless generosity, and a graceful person; he was always a great favourite with his father, who lavished on him extraordinary honors. To this partiality, combined with his general popularity, may be ascribed the rash attempt which he afterwards made to dethrone his uncle James II., and which terminated in his total defeat at the battle of Sedgemore. James's conduct towards Monmouth has been justly condemned as harsh and unfeeling. He met his fate with a courage suited to his rank and character.

## 24. A Battle Piece between the Austrians and the Turks.

BREYDELL, (CHARLES.)

(1 ft. 1 in. by 8 in.)

*Forming a pair with No. 37. A most spirited composition.*

BREYDELL (CHARLES), born at Antwerp, 1677, died 1744. He was a pupil of Rysbrack, the landscape painter; he, however, is more reputed as a painter of battles, and attacks of cavalry, which are ingeniously composed and executed with spirit.

## 25. Portrait of Killegrew,

VANDYKE.

(3 ft. 2 in. by 2 ft. 8 in.)

*The subject of this picture is represented with his hand resting on the head of a large dog. He wears a cuirass, with red sleeves slashed, his light brown hair falls over the shoulders, and the countenance, a three-quarter view, is eminently handsome.*

Thomas Killegrew, Page of Honor to Charles I. and Groom of the Bedchamber to Charles II., born 1611, died 1682, author of several comedies and tragedies. He was a favorite and boon companion of the "Merry Monarch," of whose court he was one of the most distinguished wits.

26. A Head painted on wood. Subject and artist unknown.

27. Ruins and Sea-port, SALVATOR ROSA.  
(7 ft. by 5 ft.)

*This picture, from its merits and position, is one of the most striking in the room ; it represents a sea-port crowded with ships and galleys, and numerous figures engaged in occupations connected with the subject ; on the right hand are fine and picturesque ruins, the coloring, especially of the sky, is clear and transparent.*

SALVATOR ROSA, a celebrated Italian painter of history, landscapes, battles, and sea pieces, was born 1614 and died 1673. His pictures were principally distinguished by boldness and grandeur of conception. Sea-ports, with figures, were favorite subjects of his pencil, and are highly esteemed : but his great excellence lay in landscape ; and he delighted in representing scenes of desolation, solitude and danger, gloomy forests, rocky shores, lonely dells leading to caverns of banditti, alpine bridges, trees scathed by lightning, and skies lowering with thunder. One of his most famous pictures, Saul and the Witch of Endor, is at Versailles.

28. Troops on the March, VANDER MEULEN.  
(11 in. by 8 in.)

*Forming a pair with No. 33. The figures and horses are well drawn, and touched with great spirit.*

VANDER MEULEN, a Flemish painter, born 1634, died 1699, was much employed by Louis XIV. whom he attended in several campaigns, for the purpose of representing his victories ; and hence he is distinguished by the number and excellence of his battle pieces.

29. Brigands, BREYDELL.

(*Small oval, 3½ in. by 2½ in.*)

30. Small Landsape, BREYDELL.

(*5 in. by 4 in.*)

*Forming a pair with No. 32.*

31. Boor mending a Matchlock. TENIERS.

(*1 ft. by 10 in.*)

The subjects of Teniers are chiefly taken from low life ; the sports, pastimes, and occupations of the peasantry, have been admirably delineated by his pencil ; his smaller pieces have been preferred to his larger ones. His pictures are generally clear in all their parts, and beautifully transparent. His principal subjects are landscapes and interior views, with figures, merry-makings, fairs, drinking bouts, and village diversions and sports. He was born at Antwerp, 1610, and died 1694.

32. Small Landscape, BREYDELL.

(*5 in. by 4 in.*)

*Forming a pair with No. 30.*

33. Troops skirmishing, VANDER MEULEN,

(*11 in. by 8 in.*)

*Forming a pair with No. 28.*

## 34. Small Landscape, BREYDELL.

*(Small oval 3½ in. by 2½ in.)**Forming a pair with No. 29.*

## 35. Portrait of Carew, VANDYKE.

*(3 ft. 2 in. by 2 ft. 8 in.)*

*The subject of this admirable picture is represented in the act of speaking. The countenance is lightened up, as if the painter had transferred to his canvass the mind as well as the features of the man. The expression of the whole figure is most spirited.*

Carew was of the Privy Council of Charles I.; he was a celebrated wit and poet of his day, and his productions still find a place among the choicest collections of the early English writers. He was born 1590 and died 1639.

## 36. Portrait of a Flemish Nobleman, REMBRANT.

*(7 ft. by 4 ft. 6 in.)*

*This noble picture, certainly one of the gems of the collection, represents the figure of a man in the prime of life; the expression of the countenance is open and manly, the figure easy and dignified. There is a sombre majesty thrown over the whole which rivets the attention of the beholder. A dark mantle over a rich drab dress, with a cap and feather on the high and haughty brow, complete the equipment.*

REMBRANT, a most eminent and distinguished painter, was born at Leyden, 1606, and died 1674. He has been termed by Fuseli a METEOR in art. He was chiefly a painter of portraits, and in a faithful representation of nature, in simplicity of expression, individuality of character, and an unconstrained action, combined with uncommon strength of expression both in look and gesture, none can be said to have surpassed him. His landscapes are among the rarest of his works. "Breadth and squareness of execution, and brilliancy of effect, are the main characteristics of his style."



## 37 Battle Piece between the Austrians and Turks,

C. BEYDELL.

*Forming a pair with No. 24.*

## 38. Head of a young Warrior,

GUERCINO.

(2 ft. by 1 ft. 10 in.)

*The coloring of this picture is vigorous and brilliant, and the countenance, which is seen in a three-quarter view, is full of energy and animation. A cap and plume overshadow the forehead, and give an elevated expression to the features.*

GUERCINO, or GIOVANNI FRANCESCO BARBIERI, a celebrated Italian painter, born 1590, died 1666. His pictures are remarkable for displaying three distinct styles, which he adopted in different periods of his life; his first was copied from Caravaggio, in which his colouring is not deemed harmonious; his second and best was compounded of the Roman, Venetian, and Bolognese schools; his last manner was a palpable imitation of Guido, in which his efforts were not perfectly successful.

## 39. Portrait of a Gentleman, name unknown,

TINTORETTO.

(3 ft. 6 in. by 2 ft. 10 in.)

*A fine and striking picture. It represents a man of middle age, in a high black dress, slightly open in front, shewing a red vest under; his left arm is leaning on a table which is covered with an embroidered cloth, and his right hand rests on the hilt of his sword, he wears a dark low cap. The coloring is most effective, the stern and expressive features are admirably opposed to the deep shadows of the dress and back ground, and the attitude is easy and dignified.*

TINTORETTO, one of the most eminent painters of the Italian school, was a pupil of Titian, and many of his pictures bear a strong resemblance to those of his master, a fact evident in this specimen of his genius. He was highly esteemed at Venice, where he painted several noble pictures for the Doge and Senate. His manner is singularly



bold and free, and his judicious introduction of strong lights and deep shadows gives a peculiar depth and energy to his subjects.

40. Landscape, GEORGE SMITH.  
*(Small oval, 1 ft. 6 in. by 1 ft. 1 in.)*

A notice of the works of this artist is given in another part.

41. Portrait of the Marquis of Montrose. VANDYKE.  
*(2 ft. by 1 ft. 8 in.)*

*The face is represented in a three-quarter view, and the head is uncovered ; the dress red and open at the breast.*

The Marquis of Montrose was one of the most distinguished victims of the civil wars ; he deservedly possessed the friendship and confidence of Charles I., to whom he rendered numerous and valuable services. After the execution of the king, he landed in Scotland and endeavoured to raise troops for the young prince ; being however defeated and taken, he was carried to Edinburgh, where every indignity which malice could invent was heaped upon him ; he was hanged on the 21st of May, 1650. Montrose was a man of the most undaunted courage, and his high and chivalrous character, combined with his melancholy fate, have attached the deepest interest to his name and story.

42. Portrait of James Stuart, Duke of Richmond, LELY.  
*(2 ft. 4 in. by 2 ft.)*

This nobleman was the eldest son of Esme Stuart, Duke of Lennox, (first cousin once removed to King James I.,) born 1612, died 1655. He was the personal friend of Charles I. whose confidence he enjoyed and merited throughout the whole

of the Civil War : he followed with unshrinking courage the sinking fortunes of his master, and after the execution of Charles, was permitted to perform the last melancholy office of consigning his remains to the grave. He married the only daughter of the favorite Buckingham, assassinated by Felton at Portsmouth, and left one son, who died at the age of ten years, and one daughter, who married the Earl of Arran, second son of James Duke of Ormond.

43. Portrait, inscribed " Maximilian, Duke of Bavaria, 1640."

(3 ft. 6 in. by 2 ft. 9 in.)

44. Historical Piece,

SALVATOR ROSA.

(Oval, 1 ft. 2 in. by 11 in.)

*It represents a warrior in armour, who may be supposed to have been taken prisoner, bound to two trees and left to perish ; a rude crucifix lies below him. The style is bold, and the coloring is deep and vivid.*

45. Portrait of Marie de Medici,

POURBUS, JUN.

(3 ft. 9 in. by 3 ft. 2 in.)

*The widow of Henri IV. of France, and mother of Henrietta Maria, Queen of Charles I. She is represented in a mourning habit, holding in her hand two roses, and on a table by her side is the crown of France.*

Marie de Medici played a conspicuous part in the affairs of France after the death of Henri IV. by the ascendancy which she acquired over her son. She was a woman of weak character, wanting both firmness and sagacity ; over the mind of her husband she had never succeeded in exercising any influence ; she was not remarkable for her personal charms.

## 46. Grotesque Piece.

(1 ft. 7 in. by 1 ft. 2 in.)

*Representing an old woman warming her hands over a fire, the reflection from which throws a red tinge over the whole. This picture has been always ascribed to F. HALLS, a famous portrait painter, contemporary with Vandyke. It seems, however, from its style and general character, more probably to be the work of his brother, DIRK HALLS, a Flemish artist, well known for his humorous and comic subjects.*

## 47. Portrait of Charles Lennox, second Duke of Richmond.

(2 ft. 6 in. by 2 ft.)

*A small whole length, in full black dress, and standing in a kind of vestibule and library.*

Charles, second Duke of Richmond, Lennox, and Aubigny, in the life-time of his father, was chosen a Member of the House of Commons for the City of Chichester, as also for the borough of Newport in the county of Southampton, in the Parliament summoned to meet on May 10, 1722. And when George I. revived the antient military Order of Knighthood of the Bath, he was declared one of the Knights of that Order, anno. 1725. Also, on May 26, 1726, was elected one of the Knights Companions of the most noble Order of the Garter, and installed at Windsor on June 16 following; at which time he was one of the Lords of the Bedchamber, and Aid-de-Camp to his Majesty. Likewise, on the accession of George II. he was constituted one of the Lords of the Bedchamber, as also Aid-de-Camp to his Majesty; and at his coronation, on October 17, 1727, was High-Constable of England for the day.

The Duchess of Portsmouth dying on November 14, 1734, the dukedom of Aubigny in France, with the Peerage of that kingdom, devolved on his Grace, and on January 8, 1734-5, he was appointed Master of the Horse to his Majesty, and the next

day sworn of his most honorable Privy Council. July 2, 1739, his Grace was made Brigadier-general; on February 16, 1739-40, elected one of the Governors of the Charter-house; on May 12, 1740, declared one of the Lords' Justices for the administration of the government during his Majesty's absence; January 1, 1741-2, constituted Major-general, and of the Staff of General Officers for South Britain, also June 6, 1745, promoted to the rank of Lieutenant-general. In 1743 his Grace attended the King during the campaign, and was present at the battle of Dettingen, June 27. He had been declared one of the Lords' Justices of the kingdom before his Majesty's departure, and was also in that most honorable trust in 1745.

The same year the Pretender's eldest son, Charles, landing in Scotland, and advancing as far as Derby, his Grace attended the Duke of Cumberland in his expedition against the insurgents, and assisted in the reduction of Carlisle. In 1748, his Grace was again appointed one of the Lords' Justices of the kingdom, as also in 1750. On the death of the Duke of Somerset, he was chosen High-steward of the City of Chichester; and his Grace accompanying the Duke of Newcastle to his installation at Cambridge, was admitted to the degree of Doctor of Physic, July 3, 1749. In August following, his Grace and the Duchess set out for France, to see his territories there, and returned to their house in Privy-gardens, October 27, the same year. On February 17 following, his Grace was constituted Colonel of the royal regiment of horse guards; and departed this life, generally lamented, August 8, 1750.

His Grace married, at the Hague, December 4, 1719, Sarah, eldest daughter and co-heir of William Earl of Cadogan, and one of the Ladies of the bedchamber to Queen Caroline, died Aug. 25, 1751, and had issue—1. Lady Georgina Carolina Lennox, married 1744 the first Lord Holland—2. A son who died immediately after his birth—3. Lady Louisa Margaret Lennox,

died an infant—4. Lady Anne Lennox, died an infant—5. Charles Earl of March, born 1730 and died the same year—6. Lady Emilia Lennox, married James Duke of Leinster—7. Charles, afterwards third Duke of Richmond—8. Lord George Henry Lennox, the father of the fourth Duke of Richmond—9. Lady Margaret Lennox, died an infant—10. Lady Louisa Lennox, married Thomas Conolly, Esq.—11. Lady Sarah Lennox, married Sir C. Bunbury, Bart.

## 48. Frost Piece,

OSTADE.

(1 ft. 2 in. by 1 ft.)

*Representing travellers taking refreshment at the door of a village ale-house ; in the back ground is a frozen river, on which are several figures.*

ADRIAN VAN OSTADE, a Flemish painter of great eminence, born 1610, died 1685. His subjects are usually taken from low life, and bear much resemblance to those of Teniers ; his figures are universally admired, and there is a peculiar and uncommon transparence through all his works. Ostade's pictures are now very scarce, and bring high prices.

## 49. Exterior of a Monastery,

J. VANDER HEYDEN.

(11 in. by 8 in.)

*Forming a pair with No. 62 ; a most elaborately finished picture ; all the detail of the building is given with singular accuracy and fidelity, without being hard or stiff ; the coloring is light and transparent.*

J. VANDER HEYDEN, a celebrated Dutch painter, born 1637, died 1712. His best pieces represent picturesque views of the different towns in Holland, in which he has introduced the most minute subjects with extraordinary neatness and precision. The lightness of his touch, and the mellowness of his colouring, take away all appearance of drudgery and labour.

## 50. Portrait of the Duchess of Portsmouth, SIR P. LELY.

(1 ft. 8 in. by 1 ft. 4 in.)

*A small whole length, most elaborately finished.*

51. Virgin and Child, in wood, most curiously inlaid,  
copied from a picture by Parmigiani, LE SIEUR.

(2 ft. 1 in. by 1 ft. 7 in.)

52. Landscape, with figures, representing the Fable of  
Narcissus, F. MOLA.

(2 ft. by 1 ft. 7 in.)

*This picture is a good specimen of the style and talents of Mola ; the conception is bold and the coloring vigorous.*

P. F. MOLA, an eminent Italian artist, born 1609, died 1665. The pictures of Guercino were particularly the objects of his admiration ; his scēnery is sometimes solemn and sublime, his touch firm and free, and his colouring unusually vigorous and glowing ; his figures are usually taken from some history or fable.

53. View of London Bridge on copper,

(1 ft. by 9 in.)

*Forming a pair with No. 56. An imitation of Canaletti's style and colouring ; done on copper.*

54. Prison Scene,

BARROCIO.

(1 ft. 7 in. by 1 ft. 3 in.)

*Representing the interior of a prison, in which is a female strongly bound and guarded ; she is condemned according to the inscription to the pains of torture, by having her breasts cut off. St. Peter appears to her in the night, and is seen placing his right hand on her breast and pointing his left to an angel, who is descending with a palm branch and a wreath of roses in his hand.*

BARROCIO (FREDERICO), a painter of eminence, born at Urbino 1528, died 1612. His best pictures are sacred subjects, painted at Rome, which he twice visited. An elegant taste and great harmony of coloring are most to be admired in his works. He adopted the



manner of Coreggio as the model of his imitation, with whom, however, he cannot be compared.

# 55. The Nativity,

BARROCIO.

(2 ft. 3 in. by 1 ft. 7 in.)

*Another and better specimen of this artist's performance. The infant Jesus is seen lying on a rude couch, in the midst of a ruinous building, attended by Mary and Joseph; angels and shepherds are seen ministering around. Above are the words, "Gloria in excelsis."*

# 56. View in Paris, on copper.

(1 ft. by 9 in.)

*Forming a pair with No. 52.*

# 57. Head of a Beggar,

LE NAIN.

(2 ft. 6 in. by 2 ft.)

*A fine subject, full of character and expression.*

LE NAIN, a French artist, flourished about 1650. He excelled in painting domestic subjects, and assemblages of peasantry.

# 58. The Crucifixion.

(1 ft. 8 in. by 1 ft. 2 in.)

*A highly finished copy from one of the old masters; it represents only the figure of the crucified Saviour, which occupies the centre of the picture; the time chosen seems to be when "there was darkness from the sixth hour until the ninth;" and the shadows of the sky and landscape contrast well with the paleness of the flesh.*



## 59. The Entombing of Christ.

(3 ft. 3 in. by 2 ft. 4 in.)

*A highly finished copy from A. Caracci ; Joseph of Arimathea and another are placing the body of Christ in the tomb, the two Marys and a disciple are standing by weeping ; in the fore-ground is a basket with the crown of thorns and nails. The colouring of the flesh of the Saviour has fully imparted the marble-like appearance of death ; it is a striking and effective picture.*

## 60. Sobieski, King of Poland, on horseback.

(2 ft. 1 in. by 1 ft. 7 in.)

John Sobieski, King of Poland, an eminent warrior and statesmen, was born 1624, and elected King in 1674 ; he prosecuted a war against the Turks, with unexampled success ; his most famous action was the defeat of the Turkish army, under the walls of Vienna. He died 1696.

## 61. St. Michael,

GUIDO.

(3 ft. 2 in. by 4 ft. 9 in.)

*An unfinished sketch representing the arch-angel with a flaming sword, overthrowing the rebellious angels. It is executed with much spirit and freedom, but displays no evidence of finish ; the conception is grand and sublime. It is believed to have been the original design of the large painting of the same subject, now in the church of Capuchin Convent, at Rome, and which is considered to be Guido's finest production ; the figure of the arch-angel has been termed the Apollo Belvidere of painting.*

## 62. Monastic View,

VANDER HEYDEN.

(11 in. by 8 in.)

*Forming a pair with No. 49.*

63. Portraits, small whole lengths, of John and Bernard Stuart, sons of Esme, Duke of Lennox.

(2 ft. by 1 ft. 6 in.)

64. Portrait, small whole length, of General Wolfe.

(1 ft. 2 in. by 1 ft.)

*In uniform ; in the back ground the troops are represented storming the heights of Abraham, where Wolfe fell in the moment of victory.*

65. Portrait of Anne, wife of the first Duke of Richmond,

KNELLER.

(3 ft. 6 in. by 3 ft. 3 in.)

*In a sitting attitude, the right arm resting on a pedestal, the hand open and thrown forward, and the countenance elevated as if in the act of speaking ; the left hand holds flowers ; a low blue dress, and a chain around the shoulders.*

66. Grotesque Piece,

D. HALLS.

(1 ft. 7 in. by 1 ft. 2 in.)

*Forming a pair with No. 46.*

67. Portrait of a Lady,

SIR P. LELY.

(2 ft. 4 in. by 2 ft.)

68. The Itinerant Musician,

OSTADE.

(1 ft. 5 in. by 1 ft. 1 in.)

*An old man in a weather-beaten hat and tattered suit, is playing a hurdy-gurdy, and a lad in a red cap and dingy suit, over which is a kind of green cloak, is playing on the violin ; four other figures are listening to the music ; they appear to be standing outside a door, which forms an arch to the entire picture.*

## 69. The Reckoning,

TILBURG.

(2 ft. 1 in. by 1 ft. 7 in.)

*Two cavaliers of the Interregnum, after regaling themselves at an inn, are applied to very naturally by their host for the amount of their reckoning, the state of their finances is emphatically told to him by the one that is holding up his empty inverted glass, while the other is employing all his eloquence, and the last full glass of liquor left, to appease his anger; the ludicrous countenance of the Boy-waiter, who is holding out his disappointed, yet expecting hand, together with the hasty manner in which the hostess is seen removing from the table some silver plate is truly laughable.*

GILES VAN TILBURG, born at Brussels, 1625, became a pupil of Teniers, whose style he imitated with much success. His pictures represent peasants regaling, and village feasts, which are ingeniously composed and vigorously colored.

## 70. Jealousy, or, The Courtship Detected,

OSTADE.

(1 ft. by 11 in.)

*An admirable picture, representing an old man with wrinkled face and white beard, holding a pitcher in his right hand, from which he is regaling a young girl, apparently the servant; his left hand is around her neck; the angry and not very interesting countenance of the wife, is seen above at an open window, from which she is intently watching the delinquent pair.*

## 71. Portrait of Helena Forman, the second wife of Rubens,

RUBENS.

(2 ft. 4 in. by 1 ft. 9 in.)

*Represented in a black cap or turban, the light, bushy, flaxen hair falling in curls and thrown back; the dress is black, with a white collar covering the shoulders and open down the front of the bosom; she wears a pearl necklace and ear-rings. Rubens painted a great number of portraits of this elegant lady; she was only sixteen when he married her, and of extraordinary beauty.*

SIR PETER PAUL RUBENS, one of the most consummate painters that ever lived, was born at Antwerp 1577, died 1640. He early obtained a high celebrity through Europe, and visited England during the reign of Charles I., being employed in a ministerial capacity by the King of Spain. From Charles he received the honor of knighthood as a public acknowledgment of his merit. His style of coloring is lively, glowing and natural, his expression noble and just, and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finished in such a manner as to produce a pleasing and a striking effect. He is by all allowed to have carried the art of coloring to its highest pitch; for he so thoroughly understood the true principles of the *chiaro scuro*, and so judiciously and happily managed it, that he gave the utmost roundness, relief, and harmony, to each particular figure, and to the whole together; and his groups were disposed with such accurate skill, as to attract, and indeed generally to compel, the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth of real life. The greatest excellence of Rubens appeared in his grand compositions; for, as they were to be seen at a distance, he laid on a proper body of colours with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their lustre by breaking or torturing them, but touched them only in such a manner as to give them a lasting force, beauty, and harmony. He also painted landscapes admirably, in a style scarce inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. It would require a volume to recite and describe the prodigious number of pictures painted by this truly famous artist; every part of Europe possessing some of the productions of his pencil. Rubens was an elegant and accomplished scholar.

## 72. View in Venice.

CANALETTI.

(2 ft. 1 in. by 1 ft. 6 in.)

*Forming a pair with No. 78. Representing the Rialto, and adjacent buildings; several boats with figures are plying in the fore ground.*

CANALETTI, (CANAL ANTONIO,) a famous painter of perspective views, was born at Venice 1697, died 1768. His native city furnished

him with the most picturesque and interesting subjects for his works, which he treated with an intelligence of perspective and a conduct of aerial tint, that approach to illusion. The number of his pictures are immense, and they have all the appearance of being carefully finished.

## 73. The Manége,

P. WOVERMANS.

(1 ft. 10 in. by 1 ft. 6 in.)

*One of the best pictures of the collection ; numerous figures on foot and horseback, admirably grouped, are emerging from a park entrance as if for an excursion ; a white stallion is somewhat unruly, and disturbs the rest by his prancing.*

PHILIP WOVERMANS, (or WOUWERMANS) was born at Haerlem, 1620. Although a painter of uncommon talent, he struggled with poverty throughout the whole of his life. His works possess all the excellencies we can wish,—high finishing, correctness, agreeable compositions, and a charming taste for coloring. His pictures usually represent hunting and hawking parties, horse fairs, encampments, halts of travellers, and other subjects, into which he could introduce horses, which he designed with a correctness and spirit which have never been equalled. He had an amazing command of his pencil, so that instantly and effectually he expressed every idea conceived in his mind, and gave to his pictures an astonishing force, by broad masses of lights and shadows, by contrasting his lights and shadows with peculiar judgment, and giving an uncommon degree of transparence to the coloring of the whole. The pencil of Wovermans was mellow, and his touch free, though his pictures were finished most delicately ; his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature. He died 1688.

## 74. Cattle and Figures,

BERCHEM.

(1 ft. 9 in. by 1 ft. 4 in.)

## 75. Portrait of a Young Man.

P. VANSOMER.

(2 ft. 3 in. by 1 ft. 8 in.)

*Habited in a brown dress, with a wide collar falling on the shoulders ; in the dexter and upper angle of the picture is a shield bearing on a field Or, three squirrels, and under, the date " 1608, ætat 19."*

PAUL VANSOMER, born at Antwerp, 1576, was one of the ablest portrait painters who visited England previous to Vandyke, and some of his productions are accounted not inferior to those of that master ; many of his pictures are at Hampton Court.

76. Interior of a Cathedral,

P. NEEFS.

(2 ft. 3 in. by 1 ft. 9 in.)

*A highly-finished interior view ; the details are most elaborately finished, and the coloring is clear and bright.*

PETER NEEFS, an eminent Flemish painter, was born 1570, died 1651 ; he particularly excelled in delineating churches, convents, and gothic buildings ; he was thoroughly skilled in perspective, and described every part of the architecture of his subjects with such neatness of penciling, and such truth and patience, as made them rather objects of wonder than of imitation.

77. Landscape and Figures,

SALVATOR ROSA.

(3 ft. 9 in. by 2 ft. 10 in.)

*A wild scene, representing a dark, high, and overhanging rock, from which springs a natural bridge ; the back ground is seen through the rude arch ; boats and various picturesque figures, having the appearance of smugglers or banditti, are in the fore-ground.*

78. View in Venice,—the Custom House, CANALETTI.

(2 ft. 1 in. by 1 ft. 6 in.)

*Forming a pair with No. 72.*

79. A Woman selling Fruit and Poultry, MOLENEAR.

(1 ft. 9 in. by 1 ft. 6 in.)

*The coloring, especially the dress of the female, is very brilliant.*



JOHN MOLENEAR, a Dutch painter of drolleries and merry-makings ; his pictures are ingeniously composed, and colored with a richness and harmony approaching to the productions of A. Ostade.

80. An Evening View on the Rhine, inscribed with the cypher, C. M. D.

(1 ft. 5 in. by 1 ft.)

Having thus completed the survey of the pictures in this apartment, we will conduct our visitor to the

WAITING ROOM,

In which are also entrances communicating with the Libraries, the Stair-case Hall, the Dining Room, the Kitchen, and other Offices ; on the walls are numerous portraits.

81. Portrait of Lord George H. Lennox, ROMNEY.

(3 ft. 2 in. by 2 ft. 4 in.)

*A three-quarter length, in a scarlet coat and white embroidered waist-coat, his left hand is resting on a pedestal, and with his right hand he is caressing a spaniel ; the hands are most exquisitely finished.*

Lord George Henry Lennox was the second son of the second Duke of Richmond, married, 1569, Lady Louisa, daughter of William Ker, Earl of Ancram, afterwards Marquis of Lothian, died 1805, leaving three daughters and one son, who, in 1806, on the death of his uncle, Charles third Duke of Richmond without issue, succeeded to the title and estates. His Lordship was returned for Chichester at the general Election in 1761, and held the rank of Colonel in the army, with the command of the twenty-fifth regiment of Infantry.



82. Portrait of Charles, third Duke of Richmond, taken at the age of about five years.

(2 ft. 4 in. by 2 ft.)

83. Portrait of Charles, fourth Duke of Richmond,  
ROMNEY.

(4 ft. 2 in. by 3 ft. 4 in.)

*Taken when a youth ; represented in the formal dress of the period, reclining on a bank, and playing with a dog.*

84. Lady Louisa Lennox, ROMNEY.

(3 ft. 2 in. by 2 ft. 4 in.)

*In a blue riding habit, with a spaniel.*

This Lady, the daughter of the Marquis of Lothian, was the wife of Lord G. H. Lennox, and mother of the fourth Duke of Richmond.

85. Portrait of Mary, third Duchess of Richmond, at  
tambour, SIR J. REYNOLDS.

(2 ft. 6 in. by 2 ft.)

This Lady was the eldest daughter and co-heir of Charles Bruce, Earl of Aylesbury, married the Duke of Richmond 1757, and died without issue, 1796.

86. Portrait of Emily Duchess of Leinster, (in crayons.)

(2 ft. by 1 ft. 6 in.)

*A very pleasing production ; there is an air of great beauty and simplicity in the countenance ; she wears a blue boddice over a high white dress.*

This Lady was the daughter of the second Duke of Richmond, and married in 1747 the Duke of Leinster; being left a widow in 1773, she afterwards married W. Ogilvie, Esq., a gentleman of an ancient family in Scotland. A painful interest attaches to this illustrious lady as the mother of the high-spirited but unfortunate Lord Edward Fitzgerald, the talented and courageous leader of the Irish Insurrection in 1798. The deeply interesting story of his melancholy fate has been made the subject of an admirable piece of biography by his countryman and admirer, Moore.

87. Portrait of Georgiana Caroline, Lady Holland.

(2 ft. by 1 ft. 6 in.)

*In crayons, to correspond with the preceding; in an open crimson dress, and white turban, with pearl necklace and ear-rings.*

This Lady was also a daughter of the second Duke of Richmond, and married 1744, Henry, first Lord Holland, by whom she had three sons. Of these the second was the Right Hon. Charles James Fox, the distinguished and eloquent opponent of William Pitt.

88. Portrait of Lady Charles Spencer, SIR J. REYNOLDS.

(2 ft. 6 in. by 2 ft.)

*In a light open robe, the head and neck uncovered; caressing a black dog.*

89. Portrait of Charles, third Duke of Richmond,

SIR J. REYNOLDS.

(4 ft. by 3 ft. 4 in.)

The third Duke of Richmond was born Feb. 22, 1735-6, and succeeded to the title and estates at the early age of fifteen.

Like his father he chose the military profession, and in 1756 was appointed Lieutenant-Colonel of the thirty-third Regiment of Foot; two years after, he received the command of the seventy-second, and in 1761 obtained the rank of a Major General.

On the accession of George III. his Grace was appointed a Lord of the Bedchamber, and at the Coronation carried the sceptre and dove. In 1763 he was appointed Lord Lieutenant and Custos Rotulorum of the County of Sussex, which office he held till his death.

Great attention was paid to his education, and when only sixteen he set out on his travels, and remained some time abroad. While on the Continent, the Duke of Richmond appears to have imbibed a taste for the fine arts; and there is but little doubt that the encouragement first afforded by him to the British artists, finally led to the establishment of the present Royal Academy. In March 1758, he opened a large apartment at his house in Whitehall, in which was displayed a large collection of original plaster-casts, taken from the best ancient statues and busts both of Rome and Florence. Every painter, sculptor, or student, was freely admitted; and, for the further encouragement of genius, his Grace bestowed two medals annually on such as had exhibited the two best models.

The Duke took his seat in the House of Lords 1756, and attached himself to the Whig interest, which at that period was headed by the first Duke of Newcastle. In 1776 he succeeded the Duke of Grafton in the office of Secretary of State for the Southern Department, under Lord Rockingham. The administration, however, held the seals of office but for a short time, and gave place to Lord North, who, during his memorable career, involved the country in a war with France, Spain, and Holland, lost America, and doubled the National Debt.

During the whole of this momentous period, from 1767 to 1782, the Duke continued uniformly in the opposition. At

the very commencement of the conflict, he deprecated a rupture with our Colonies ; and on the 18th of May, 1770, after an introductory speech, proposed eighteen resolutions to the House of Peers, which produced one of the most animated debates that ever occurred in Parliament. The misconduct of ministers during the four preceding years, was laid open in terms equally pointed and severe ; and the future separation of the Trans-Atlantic provinces from the mother-country, was predicted with a degree of confidence and certainty that excites our wonder at the present moment.

In addition to his determined opposition to the American war, his Grace was one of the strongest advocates for a Parliamentary Reform ; and the measure which he introduced into the House of Lords in 1781 on that important subject, was similar in many of its provisions to the famous Bill which in 1832 his illustrious descendant, as a cabinet minister, assisted to frame and carry, in the same assembly.

The Duke's plan was to make the election of the representatives of the people annual, and the right of voting universal.

The kingdom of Great Britain was to be divided into five hundred districts ; each district to contain an equal population, and to choose one member.

The election to begin and end in one day.

The people to be registered in each district three months before the election, with their profession, trade, or employment, and the street or place of their abode.

To give their votes in the parish-church of their residence before the church-wardens, who were to close the poll at the setting of the sun on the day the election was to commence, and deliver the same, personally, to the sheriff of the district, who was to sum up the whole on that day se'nnight, at the most central town of the district, and make his return of the person who had a majority of the suffrages of the people.

Every male person in the country, who had attained the age of twenty-one years (criminals and insane persons only excepted), to have a vote in the election of the representatives of the people.

The Duke of Richmond had now become one of the most popular men in the kingdom, and he seemed, by every means in his power, to court the respect and esteem of his fellow-citizens. He, as well as the late Duke of Norfolk, and several other persons of the first consideration, had become a member of the Constitutional Society. His zeal for Parliamentary Reform was so glowing and ardent, that he became a delegate from the county of Sussex, for the purpose of obtaining the completion of this measure. When the Convention expressly assembled with this view, met at the St. Alban's Tavern, his Grace of Richmond was unanimously chosen President.

On the retirement of Lord North in 1782, Lord Rockingham and the Whigs again came into office, and the Duke of Richmond was appointed Master General of the Ordnance; within a few months, however, this administration was dissolved, and his Grace joined a strong opposition, under a young and eloquent leader, William Pitt, which by an unexampled degree of good fortune, uniting in their own persons both the royal and popular favour, fairly drove their enemies from the field and once more clothed themselves with the spoils; on this occasion, December 1783, the Duke of Richmond accepted his old office at the Ordnance, which he retained till the latter end of the year 1795.

During these many years his Grace directed his attention to the improvement of the fortifications of the island; and so extensive and costly were his plans to effect his object, that the House of Commons took the alarm, and the whole scheme was set aside, after a decision in which the casting vote of the Speaker turned the balance.

Shortly after the resignation of his office, his Grace retired



from public life and devoted himself to the improvement of his estates ; he lived almost wholly at Goodwood, and personally superintended the extensive alterations which he contemplated, and lived to carry in a great measure into effect. He died at Goodwood, Dec. 29, 1806, in the 70th year of his age, and was buried in the family vault in the Cathedral Church of Chichester.

The Duke of Richmond is acknowledged to have been one of the greatest men of his day, and to have derived this greatness neither from his rank, which was eminent, nor his fortune, which he had, by a prudent economy in his establishment, greatly increased, but by his talents and abilities alone.

REYNOLDS (SIR JOSHUA), a celebrated English historical and portrait painter, born at Plympton, near Plymouth, Devonshire, in 1723, and died 1792. He early gave indication of his taste and talents for painting, and was placed under Hudson, then esteemed the best artist of the day ; at the end of two years his proficiency was such as to excite the envy of his master, and they soon separated. Reynolds returned to Devonshire, where he pursued the practice of a portrait painter. It seems at this time that his talents attracted the attention of Lord Mount Edgecumbe, and Captain afterwards Lord Keppell, from whom, then on the Mediterranean station, he accepted an invitation to visit Italy, where he remained three years. On his return, he established himself in London, and it was not long before his performances were known and appreciated. In a full length portrait of his friend and patron, Keppell, he exhibited such powers that he was universally acknowledged to be at the head of his profession, and the greatest painter that England had seen since Vandyke.

In 1768 the Royal Academy was founded, and Reynolds was nominated President, the King conferring on him the honor of knighthood.

In portraiture he was eminently successful ; instead of confining himself to mere likenesses, in which he was always happy, he dived, as it were, into the mind, habits, and manners of those who sat to him, and accordingly the majority of his portraits are so admirable and characteristic, that the many illustrious persons whom he has delineated will be almost as well known to posterity as if they had seen and conversed with them.



Colouring was evidently his first excellence, to which all others were more or less sacrificed. In history, he does not appear to possess much fertility of invention ; as, whenever he has introduced a striking figure, it may commonly be traced and found to belong to some of his predecessors ; and, at the utmost, he can only be allowed the merit of skilful adaption : but in portrait, the variety of his attitudes and back-grounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures, and dignity in the airs of his heads.

90. Portrait of William, first Earl of Cadogan, HYSSING.

(5 ft. by 4 ft. 6 in.)

*In half armour, and rich uniform ; his helmet lies on a pedestal before him ; a baton in his right hand.*

William, Earl of Cadogan, was descended from an ancient family in Wales ; he entered the army and distinguished himself at the Battle of the Boyne, and served in Marlborough's campaigns in Flanders with high credit. As a reward for his long and valuable services, he was elevated to the peerage by George I. His Lordship died 1726, leaving two daughters, the eldest of whom Lady Sarah married the second Duke of Richmond.

91. Portrait of William Pitt, GAINSBOROUGH.

(4 ft. by 3 ft. 6 in.)

*A fine and striking likeness ; the attitude is easy and unconstrained ; his left arm rests on a table, and his right hand holds a letter ; he is standing as if listening with deep attention ; it is a three-quarter portrait, and the dress is a blue coat, fastened across the breast, with ruffles at the wrist.*

William Pitt, second son of the Earl of Chatham, born 1759, died 1805, pursued a career not less memorable than his illus-

trious father. In the 24th year of his age, he accepted from George III. the offices of First Lord of the Treasury and Chancellor of the Exchequer, which he retained for eighteen years. After the dissolution of Mr. Addington's brief administration, he again took his seat on the Treasury bench, which he occupied till his death. To do only common justice to the character of his high-minded and extraordinary man would necessarily occupy more space than would accord with the plan of this little work; and the fact that every circumstance connected with his public life and policy is too deeply impressed on the minds of his countrymen to need repetition or eulogy here, seems to justify this brevity.

GAINSBOROUGH (THOMAS), who with Wilson and George Smith, was the founder of our School of Landscape Painting, was born in Suffolk, 1727. In his very childhood he displayed the germ of that talent which perseverance finally matured. Although a fine painter of portraits, as the present instance will abundantly prove, and with a reputation in that branch of his art which rivalled Sir J. Reynolds, yet Gainsborough's chief excellence lay in simple landscape. But few objects were required to complete his pictures: a cottager's child, a rising ground, a few sheep, or a simple group of trees, were sufficient; his charm was purity of tone in the colours, and freedom and clearness of touch. With a judicious combination of fancy, and with these common materials he never failed to produce a fascinating picture. Gainsborough was essentially an English painter, more so indeed than either Wilson or George Smith, who introduced Italian distances in nearly all their performances, and which style has secured to the former the designation of the English Claude. He died in 1788, in the possession of high and just fame, and considerable wealth.

## 92. Portrait of Charles, third Duke of Richmond,

SIR J. REYNOLDS.

(4 ft. 6 in. by 3 ft. 6 in.)

*Taken when a youth, in the stiff costume of the period, blue and red ; a pair of dogs are introduced, one of which he is caressing. It is a matter of surprise how the pencil even of Sir J. Reynolds could render a portrait interesting when its subject was attired in a dress so glaring and grotesque.*

93. Portrait of the Duke of Cumberland, A. POND.

(4 ft. 6 in. by 4 ft.)

*The features, which are handsome, represent him to be about twenty-five years of age ; he is dressed in a handsome military uniform, and holds a baton in his left hand. It is a well executed picture.*

This nobleman was the second son of George II., and commanded at Culloden when Prince Charles Edward, the Pretender, was defeated.

Leaving the Waiting Room, we enter the

STAIRCASE HALL.

The walls of which are painted a light drab color, and the ample window is decorated with a rich and full drapey ; the Staircase is of polished wainscot and leads to the principal apartments.

On a solid marble sideboard, which also serves the purpose of a stove, stand antique heads in marble, a Bacchus, a Naiad, and one from the group of Laocoon, and in a niche a large marble bust of Adonis, after he had received his mortal wound from the Boar. Around are hung some of the choicest pictures of the collection, and it is matter of regret, that their large size precludes

the possibility of placing them in more eligible situations: this remark particularly applies to the magnificent production of Vandyke, Charles I. and his family, unquestionably the chef-d'œuvre of the Artist; it is scarcely possible to appreciate its merits in the dark and high position which it now occupies. In the lower part of this area is Lawrence's noble picture of the present Duchess of Richmond.

The first picture to which we shall recall the attention of the Visitor is,

94. A Portrait of Charles II.

SIR P. LELY.

(7 ft. 6 in. by 4 ft. 8 in.)

*The King is represented seated in a chair of state, in a dark blue robe, lined with white; around his neck he wears the Collar and George and the Garter on the knee, the dark hair falling over the shoulders; the crown lies on a table to the right.*

95. Portrait of Caroline, present Duchess of Richmond,

SIR THOMAS LAWRENCE.

(8 ft. by 5 ft.)

*This splendid picture, painted in 1828-9, and exhibited at the Royal Academy in the latter year, is thus spoken of by Lawrence himself, in a letter to his sister:—"My labours have fortunately succeeded, and perhaps my two whole lengths of the Duchess of Richmond and the Marchioness of Salisbury, are the best that I have painted; and the former the most popular and beautiful. I may rationally be proud of succeeding this year, since it is indisputably the best exhibition we have had, and it is universally considered so."*

*In the delineation of female beauty, Lawrence peculiarly excelled; and in this admirable production he has transferred to his canvass,*

*with the richest harmony of coloring, not only the grace and elegance of his subject, but the animated expression of a refined intellect, and the calm dignity of domestic purity and moral excellence. The features are seen in a three-quarter view, and the clearness of the complexion is heightened by the dark hair, which is parted over the forehead, and disposed in careless and natural curls, and fastened at the back of the head by a bandeau of brilliants. The expression of the eye is full of vivacity and intelligence, while on the mouth, the ever guiding feature of the face, is a smile of surpassing sweetness; a double necklace of pearls adorns the neck. The drapery is composed of white satin, most exquisitely finished, a portion of his work which, in his best pictures, Lawrence committed to no inferior hands; the sameness of such a body of color is relieved, with the most happy effect, by the introduction of a deep blue ribbon, looped around the upper part of the dress, and fastened at the shoulder by a clasp of gems. In the left hand is placed a bouquet of flowers, and the right appears to be in the act of adjusting a bracelet on the left wrist. The attitude of the figure is singularly graceful and unrestrained. The folds of a rich red drapery immediately behind the upper portion of the portrait, contribute materially to heighten the delicacy and effect; the back ground represents a glowing and highly colored landscape.*

The Duchess of Richmond is the eldest daughter of Henry William Paget, Marquis of Anglesey, born 6th of June, 1796, married 10th of April, 1817, Charles Lennox, Earl of March, fifth and present Duke of Richmond, and has issue:—1. Charles, Earl of March and Darnley, born 27th Feb. 1818—2. Lady Caroline-Amelia, born 18th June, 1819—3. Lord Fitzroy-George-Charles, born 11th June, 1820—4. Lord Henry-Charles-George, born 2nd Nov., 1821—5. Lady Sarah-Georgiana, born 17th March, 1823, died 6th Jan., 1831—6. Lord Alexander-Francis-Charles, born 14th June, 1825—7. Lady Augusta-Catherine, born 14th Jan. 1827—8. Lady Lucy-Frances, born 3rd June, 1828—9. Lord George, born 22nd Oct., 1829—10.



Lady Amelia-Frederica, born 4th Dec. 1830—11. An infant, born April, 1838.

SIR THOMAS LAWRENCE, the most eminent of English painters, was born in the City of Bristol, 4th May, 1769. From his earliest childhood he gave promise of extraordinary talent. At the age of ten years, he had acquired considerable celebrity, by the skill and faithfulness with which he executed portraits in crayons. "He took likenesses," says his biographer, "of the most eminent persons then at Oxford," the city where he made his essay; "but his pencil was not confined to grave sexagenarians; for many of the younger nobility and gentry were anxious to have their portraits taken by the phenomenon; and the female beauty of this dignified city and its wealthy neighbourhood, equally pressed upon his talents." From Oxford, the youthful artist was taken by his father to Bath, where his success was also great. It was in this city that his true fame commenced, where at the age of seventeen he first dipped his brush in oil colours, and began to free himself from the captivating facilities of crayons. At the age of nineteen, he came to London, and waited on Sir Joshua Reynolds, with a portrait of himself. The President was struck both with the picture and the artist, and "they parted mutually pleased with each other."

Lawrence's fame was now rapidly extending, and at the age of twenty-two he was appointed painter in ordinary to the king, although Opie, Romney, and Hoppner, were then in high reputation. At this time he painted two whole lengths of George III. and his Queen, to be presented by Lord Macartney to the Emperor of China.

In 1795, he was admitted a member of the Royal Academy, and honors flowed fast on him. Kings and princes were his patrons, and peers and peeresses his companions. Some of the portraits which he executed from this period to his thirtieth year, are among the finest efforts of genius; that of John Kemble as Hamlet is a master-piece of painting. To the Congress of Aix-la-Chapelle, where the princes and rulers of the earth were assembled, after the Battle of Waterloo, to partition Europe among them, Lawrence was commissioned to proceed, by the Prince Regent, from whom he then received the honor of knighthood, to execute portraits of the principal personages, for the gallery at Windsor. From Aix-la-Chapelle he went to Vienna, and from thence to Rome, and after an absence of eighteen months, returned to England in 1820, and was immediately elected President



of the Royal Academy, the venerable West having died during his absence. During the period which followed his elevation to the President's chair to his death, the noble character of Lawrence shone most conspicuously; his station now enabled him much more than before, to befriend youthful talent; and his advice, his patronage, and his purse, were ever ready at its call. Although in possession of a large income, the latter years of his life were embittered by pecuniary embarrassments; he was generous to a fault, and expended such sums of money on works of art, that at his death his collection of original drawings by the old masters was the finest and most extensive in Europe. He painted an immense number of portraits of the titled, the beautiful, and the great; and among them all, it would be difficult to find one common-place picture. He died in London, Jan. 1830.

96. Portrait of Charles II. when a youth, VANDYKE.  
(4 ft. 6 in. by 3 ft. 3 in.)

*Seen in a three-quarter view, habited in a buff jacket, with open sleeves of red silk; a rich lace frill covering the shoulders, and hose of bright red silk quilted; a blue ribbon crosses the body. He holds a stick in his right hand and his hat on the other; has gloves on, and a scarf round the left arm.*

97. Portrait of Cardinal Fleury.  
(5 ft. by 4 ft.)

*In a sitting position, the left hand reclines on the arm of the seat, and the right hand crossing the body also slightly holds it; he wears a scarlet Cardinal's robe. The countenance is mild and highly intellectual.*

Cardinal Fleury, a learned French priest, and celebrated ecclesiastical historian, flourished in the seventeenth century. He died in 1723, in the eighty-third year of his age, leaving behind him a character estimable for extensive learning, firm and nice integrity, true modesty and candour, great purity and simplicity of manners, and unaffected piety.

98. St. Catharine, GUIDO.  
(3 ft. 9 in. by 1 ft. 11 in.)

*A most beautiful picture ; the Saint is leaning on the wheel employed for her martyrdom, and her whole attention is fixed on the book which she holds in her hand. Guido's favorite blue drapery is pleasingly introduced.*

99. Portrait of “ Jacques Marquis de Castlenau, Mareschal de France, Lieutenant General des Armées du Roi, Gouverneur de Brest, nommé à l'ordre de Saint Esprit.”

(4 ft. 6 in. by 3 ft.)

*A three-quarter portrait in half armour, a baton in the right hand ; the head uncovered. The features are open and handsome, and display an air of strong determination.*

100. Portrait of the Countess of Berkeley, daughter of the first Duke of Richmond.

(1 ft. 8 in. by 1 ft. 4 in.)

101. Portrait of James, Duke of Monmouth,

SIR GODFREY KNELLER.

(4 ft. by 3 ft. 2 in.)

*A very fine specimen of Kneller's talents, and very superior to his usual loose style of painting. He appears to have bestowed more than ordinary pains on this portrait ; it represents the Duke when a young man, in a light hunting dress ; his right hand holds a whip, and he wears large white gloves ; the head is uncovered and the full flowing hair falls over his shoulders ; the features, which are singularly handsome, are seen in a front view ; a three-quarter length.*

102. Portraits of Prince Charles, Princess Mary, and James Duke of York,—children of Charles I.

VANDYKE,

(4 ft. 10 in. by 4 ft. 3 in.)

*The Prince, apparently about nine years of age, stands on the left, dressed in a red silk jacket and hose, and a broad lace frill; he leans his left arm on the base of a column, and holds his brother's right hand; the latter is dressed in petticoats, and wears a lace cap. His attention is turned to his sister, who stands on his right in nearly a front position, with her hands crossed on her waist. Two favorite spaniels are seated at their feet.*

103. Portrait of Frances Theresa, Duchess of Richmond,  
SIR P. LELY.

(8 ft. by 4 ft. 6 in.)

*One of Lely's finest pictures; arrayed as Minerva, with a helmet, surmounted by a large plume of feathers; the left arm leans on a pedestal, and the hand holds a spear; she wears a loose flowing dress, looped at the elbow by a circlet of brilliants, and a robe fastened on the right shoulder by an ornament, and falling in rich folds over the left arm and leg; a light cuirass covers the bosom. The features are seen in a three-quarter view, and the hair falls in curls beneath the helmet.*

Frances Theresa Stuart, Duchess of Richmond, the eldest daughter of Lord Blantyre, a peer of Scotland, was one of the most celebrated beauties of the Court of Charles II. Of the mode of her introduction at Court, we have no account; but she became there at once a Maid of Honour to Catharine of Braganza, and the intimate of Lady Castlemain, afterwards Duchess of Cleveland, the favorite mistress of Charles, stations which, the liberality of the times rendered compatible with each other. Among all the temptations to which she was incessantly exposed in this licentious Court, she preserved an unblemished reputation. The King himself was deeply enamoured of her, and offered to create her a Duchess, and settle on her in fee an ample estate for the support of that dignity, but she repelled his attacks on her honor with unvarying firmness; and at length to avoid the unceasing vexation which his addresses entailed on her, the high-spirited young lady left Whitehall privately,

and without the usual ceremony of asking permission either of the King or Queen, married the Duke of Richmond, 1667. To the partiality which Charles entertained for this accomplished lady, we owe the representation of "Britannia" on the coin of the realm: a gold medal was first struck, representing on the front the bust of the King, and on the reverse, a portrait of Miss Stuart, in the character of Minerva; it was shortly afterwards transferred to the copper coin of the realm, on which it appears to this day, unaltered in its general appearance as the emblematic figure, and bearing the inscription of "Britannia." She died in 1702.

In the Gallery above are four whole length portraits by Sir P. Lely, of the "Beauties" who adorned the Court of Charles II. It has been thought scarcely necessary to add a separate notice to each individual picture, so similar are they in all their accessories; the dress is low, loose, and flowing; he caught the reigning character, and

"————— On animated canvass, stole  
The sleepy eye, and that spoke the melting soul."

They comprise the two next pictures, and Nos. 108, 109.

104. Portrait, whole length, Frances Theresa, Duchess of  
Richmond, SIR P. LE LY.

(8 ft. by 4 ft. 8 in.)

105. Portrait of Nell Gwyn, SIR P. LE LY.

(8 ft. by 4 ft. 8 in.)

106. Portrait of the Comte de Querouaille, father of  
the Duchess of Portsmouth.

(3 ft. by 2 ft. 6 in.)

107. A Merry-making, P. VANSOMER.

(2 ft. 8 in. by 2 ft. 2 in.)

*Three figures dancing ; one of them playing on the violin ; through an open window are three other countenances, apparently enjoying the jovial scene.*

108. Portrait of Mrs. Middleton, SIR P. LELY.

(8 ft. by 4 ft. 8 in.)

109. Portrait of the Duchess of Portsmouth, SIR P. LELY.

(8 ft. by 4 ft. 8 in.)

110. Portrait of Charles II., SIR P. LELY.

(3 ft. 6 in. by 2 ft. 10 in.)

*The King is seated on a throne, attended by the Yeomen of the Guard ; in the back ground the Queen and her attendants are seen approaching. The style of this picture is stiff, and the coloring by no means harmonious.*

111. Portrait of the second Duke of Richmond.

(2 ft. 4 in. by 2 ft.)

112. Portraits of King Charles I., his Queen Henrietta

Maria, and their two sons, Prince Charles and James  
Duke of York, VANDYKE.

(About 10 ft. by 8 ft.)

*The King, attired in his royal robes, is seen in a front view, seated in an arm chair; his right hand placed on a covered table, on which are the regalia of England; his left rests on the arm of the chair. The Queen is also seated richly attired in a dark yellow dress. The young Prince stands by the King with both hands placed on his knee, and the Queen is holding the infant James in her arms; between the columns of the vestibule, in which they are represented, the tower of London is seen at a distance. This magnificent picture was in the possession of Charles I., and valued at £150; on the sale of his effects it was taken to France, and placed in the Orleans collection; after the execution of the Duke of Orleans (Egalité), it was purchased by Mr. Hammersley, the Banker, by whom, in 1804, it was sold to the third Duke of Richmond for £1100. Vandyke painted three copies: the one in question, one in the possession of the Crown, and a third belonging to the Duke of Devonshire; a sketch in chalk, the first idea of this group, was in the collection of Sir Thomas Lawrence.*

113. Portrait of the Duchess of Portsmouth.

(3 ft. 3 in. by 2 ft. 6 in.)

*A three-quarter length, in the act of displaying some jewels, which she holds in her hands; she wears a pearl necklace.*

114. Portrait of the Comtesse de Querouaille, mother  
of the Duchess of Portsmouth.

(3 ft. by 2 ft. 6 in.)

115. Portrait of Henrietta Maria, Duchess of Orleans.

(7 ft. 3 in. by 5 ft.)



*A very showily painted picture; the Duchess is represented as "Diana," holding a bow in her right hand, and a quiver of arrows lies at her feet; a deep blue scarf hangs over the right shoulder; cupids, in the upper part of the picture, are supporting drapery; a landscape forms the back ground.*

Henrietta Maria was daughter of Charles I., and wife of Philip, Duke of Orleans. This picture was painted when the Princess was on a visit to her brother, Charles II., at Dover, in 1670. She died suddenly, not without suspicion of poison, on her return to France, the 30th of June, in the same year.

#### 116. Portrait of the first Duke of Richmond,

SIR G. KNELLER.

(4 ft. by 3 ft. 2 in.)

*A three-quarter figure, in a full red dress of the fashion of the period; the arm and hand are extended, and the countenance elevated as if in the act of speaking.*

Leaving this area, we enter a handsome suite of Rooms, which formed (excepting the towers at either end,) the original mansion, and are now used as the private apartments of the noble owner and his family. They comprise two Libraries, a Bourdoir, and two Studies, opening *en suite*, and are remarkable not more for their taste and elegance, than for the air of real comfort which pervades them.

#### THE BOURDOIR

Is a circular apartment; the walls are hung with a light blue paper, edged with a small gilt moulding. Two compartments corresponding with the windows, are fit-

ted up with plate glass, beneath which are marble console tables covered with ornaments of rare and valuable china : a Dresden time-piece of beautiful design and workmanship is well worthy of notice. On the right as we enter is a cabinet of the choicest agates, highly polished, and set in ebony and gold, formerly belonging to the Duchess of Portsmouth. Over the fire-place is

117. A Portrait of Henry, Earl of Uxbridge, in the uniform of the Horse Guards.

(2 ft. by 1 ft. 4 in.)

This nobleman is the eldest son of the Marquis of Anglesey, and brother of the Duchess of Richmond, born July 1797 ; summoned to the House of Peers in 1832 by the title of Baron Paget of Beaudesert. His Lordship is a Lieutenant-Colonel in the Army.

118. Cabinet Portrait of the Marquis of Anglesey,

(1 ft. 1 in. by 10 in.)

119. Cabinet Portrait of the present Duke of Richmond.

(1 ft. 1 in. by 10 in.)

*A highly-finished engraving has been executed from this picture.*

Around are disposed the following fine Prints and Drawings :—

— An exquisitely finished copy from Vandyke's picture of King Charles and his Family, on ivory.

- A spirited Sketch of Lady Georgina Paget, by *Hayter*.
- A Sketch of Lord George and Lady Amelia Lennox, the youngest children of the present Duke of Richmond.

ENGRAVED PORTRAITS of the first, second, third, and fourth Dukes of Richmond.

- Of George III. and Queen Charlotte
- Of King George IV.
- Of Frederick, Duke of York.
- Of Napoleon, on horseback.
- Of King Charles I.

#### THE SMALL LIBRARY

Is filled with a valuable and well selected collection of Books, especially rich in volumes of prints, illustrated works, and foreign literature. They are arranged on open wainscot shelves; access to the upper part is afforded by means of a small wainscot staircase, leading up to a light iron gallery, around the entire room, supported by cantalivers of the same metal bronzed, with a top-rail of mahogany; an elegant and ingenious contrivance, designed by and erected under the direction of the third Duke.

Over the Book-cases are two Plaster Casts of the third Duke, by the Hon. Mrs. Damer; and in a recess at the lower end of the room are

A fine Head of Charles II. in enamel, by *Cooper*,

And the following Miniatures, in separate frames, and glazed :—

The present Duchess of Richmond.

The late Duchess of Argyle.

The fourth Duke and Duchess of Richmond.

The Duke of Wellington.

The Marquis of Cornwallis.

Lady Westmoreland.

Lady Crofton.

Lady Sarah Maitland.

Lady Georgiana de Rous.

Lord and Lady George Lennox.

The fifth Earl of Jersey.

Ninon de L'Enclos.

In carved ivory, the first Duke of Richmond, and his daughter, the Countess of Berkeley.

In one frame, Thirteen Miniatures, principally of the Lennox family; and in another, Enigmatical Drawings, representing the Seasons.

Over the Gallery, at the same end of the apartment, are four Family Portraits :

## 120. Portrait of the third Duke of Richmond, ROMNEY.

(2 ft. 4 in. by 2 ft.)

*A well-known picture, many engravings having been taken from it; he is represented seated under a tree reading; the countenance is seen in profile.*

GEORGE ROMNEY, an eminent English painter, was born in Lancashire, 1734. Very many of this artist's best productions are to be found in Sussex, and particularly in the neighbourhood of Chichester, he being a frequent visitor at Earthem, then the residence of Hayley, who, after Romney's death, published a memoir of his distinguished friend. A painting room was set apart at this beautiful retreat for the artist's use, and the box of oil colours and palattes used there by him are now in the possession of the compiler of these pages. Romney's style of coloring was simple and broad; in that of his flesh he was very successful, exhibiting a great variety of complexion with much warmth and richness. With Sir J. Reynolds and Gainsborough, he shared a liberal portion of public favor. He painted an immense number of portraits, but has also left behind him some splendid historical pictures; of these one of the best, the infant Shakespeare attended by Comedy and Tragedy, is in the collection at Petworth. It has been finely engraved by Caroline Watson; and Hayley, under the first proof impression from the plate, in which was a medallion head of Romney afterwards erased, wrote the following beautiful and appropriate lines:—

*“ When Romney, in his happiest hour, designed  
The Muses fostering young Shakespear's mind,  
Nature survey'd them all with fond regard,  
And own'd the Painter worthy of the Bard.”*

This print is also in the same possession as Romney's box and palattes. He died 1802.

121. Portrait of the Marquis of Anglesey (in crayons),  
SIR W. BEECHY,

(2 ft. 10 in. by 2 ft. 4 in.)

Henry-William Paget, Marquis of Anglesey, eldest son of Henry, third Earl of Uxbridge, was born 17th May, 1768, and succeeded to the title on the death of his father in 1812. He early entered the army, and was engaged in active service during the first campaigns of the Duke of York, in Flanders. Throughout the Peninsular War, his Lordship commanded the

cavalry ; and in covering the disastrous retreat of Sir John Moore, executed his arduous duty with the utmost skill and courage. In the famous campaign of 1815, he once more took the field at the head of the cavalry ; and during the memorable day of the 18th of June, by the daring manner in which he led on the charges of horse, contributed materially to the successful termination of the conflict. " During the whole of the engagement," says the historian Gifford, " his exertions were great and unremitting, while his example was most animating. Scarce a squadron charged, but he was at their head ; and wherever the cavalry could be of service, there he led them. Though exposed to the hottest of the fire, he had escaped unhurt ; but almost the last shot which the enemy fired shattered his right knee and deprived him of a leg." On his return to England, his Lordship was created Marquis of Anglesey, and received the orders of the Bath and Garter. He held the office of Master General of the Ordnance during Canning's Administration, and has been twice Lord Lieutenant of Ireland.

122. Portrait of Charles, fourth Duke of Richmond,

JACKSON.

(2 ft. 4 in. by 2 ft.)

Charles, fourth Duke of Richmond, son of Lord George Henry Lennox, was born 1764, and succeeded, by the death of his uncle the third Duke, to the title and estates in 1806. He chose the military profession, and obtained a commission in the Coldstream Guards, soon after commanded by the Duke of York ; a company with the rank of Lieutenant-Colonel was in due time attained. In 1795, he became Colonel ; in 1803 he was nominated to the command of the 35th Regiment ; and in 1814, after passing through the intermediate gradations of Major-General, and Lieut.-General, he obtained that of full General, with the Colonelcy of the 35th Regiment of Foot.



While in the Guards, a misunderstanding unhappily took place between the Duke of York and his Grace, (then Colonel Lennox,) which terminated in a duel. Colonel Mackinnon, in his history of the Coldstream Guards, thus alludes to the affair :

“ The dispute originated in an observation made by his Royal Highness, that Colonel Lennox had been addressed by an individual at the club at Daubigny’s in a manner that no gentleman ought to permit. The observation being reported to Colonel Lennox, he took the opportunity on parade to inquire of his Royal Highness what were the words which he had submitted to hear, and by whom they were spoken : to this his Royal Highness gave no other answer than by ordering the Colonel to his post. The parade being over, his Royal Highness went into the orderly-room and sent for Colonel Lennox, when he intimated to him, in the presence of the officers of the Coldstream, that he desired to derive no protection either from his rank as a Prince, or his situation as Commanding-officer ; and that when off duty he wore a brown coat, and was ready as a private individual to give Colonel Lennox the satisfaction required by one gentleman from another. After this declaration, Colonel Lennox wrote a circular to every member of Daubigny’s Club, requesting them to inform him whether the words, as stated, had been addressed to him, and desiring an answer from each member by the following morning ; adding, that he should consider their silence on the subject as an acknowledgment that no such words could be recollected. After the time named for an answer to his circular letter, Colonel Lennox sent a written message to the following purport :—‘ That not being able to recollect any occasion on which words were used towards him at Daubigny’s, that ought not to be addressed to a gentleman he had taken the step which appeared most likely to gain information on the subject to which his Royal Highness had made allusion, and of the party by whom they had been used :—that

none of the members of the club had afforded him any information, and consequently, that no such insult had been offered him to their knowledge ; and therefore he expected, in justice to his character, that his Royal Highness would contradict the report as publicly as it had been asserted by his Royal Highness.' This letter was delivered to the Duke of York the same day by the Earl of Winchelsea. His Royal Highness's answer not proving satisfactory, a message was sent by Colonel Lennox to appoint a meeting ; the time and place were then settled.

" The following is the account given by the seconds of the affair. In consequence of this misunderstanding, his Royal Highness the Duke of York, attended by Lord Rawdon, and Lieutenant-Colonel Lennox, accompanied by the Earl of Winchelsea, met at Wimbledon Common. The ground was measured twelve paces, and both parties were to fire together. Lieutenant-Colonel Lennox's ball grazed his Royal Highness's curl, but the Duke of York did not fire. Lord Rawdon then interfered, and said ' he thought enough had been done ; ' when Colonel Lennox observed, ' that his Royal Highness had not fired : ' Lord Rawdon replied, ' it was not the intention of the Duke to fire ; his Royal Highness entertained no animosity against Lieut.-Colonel Lennox, and had only come out on his invitation to give him satisfaction.' Colonel Lennox wished the Duke to fire, which was declined, with a repetition of the reason. Lord Winchelsea then expressed a hope that his Royal Highness would not object to say he considered Colonel Lennox a man of courage and honour. His Royal Highness replied, that he should say no such thing : he had come out with the intention of giving Colonel Lennox the satisfaction he demanded, but did not mean to fire at him ; if Colonel Lennox was not satisfied, he might have another shot. Colonel Lennox declared that he could not possibly fire again, as his Royal Highness did not mean to return it. The seconds signed a paper

stating that 'both parties behaved with the most perfect coolness and intrepidity.'

"Lieutenant-Colonel Lennox called a meeting of the officers of the Coldstream, to deliberate and give their opinion whether in the late dispute he behaved as became an officer and a gentleman. After much discussion, they came to the following resolution: 'It is the opinion of the Coldstream regiment, that subsequently to the fifteenth of May, the day of the meeting at the orderly-room, Lieutenant-Colonel Lennox has behaved with courage; but, from the peculiar difficulty of his situation, not with judgment.'

"The unusual, if not unprecedented, occurrence of a Prince of the Blood, and one so near the throne, voluntarily placing his life in such imminent peril, created at the time a strong sensation."

As a pleasing close to our relation of this affair, we may state that in the autumn of 1825, the Duke of York visited the present Duke of Richmond at Goodwood, and partook, in company with a distinguished party of the nobility, of the splendid hospitality which especially characterizes this Mansion during the period of the Races.

In 1780, Colonel Lennox was returned for the County of Sussex, which he represented for seven successive Parliaments. His politics, like those of his uncle, were favorable to Mr. Pitt's Administration, and that Minister accordingly received his invariable support. In 1808, he was appointed Lord Lieutenant of Ireland, which honorable and responsible situation he held for upwards of six years. After his re-call, he retired to Brussels, with his family; and while there, frequently entertained the Duke of Wellington and his suite. It was at a Ball given by the Duchess of Richmond in June, 1815, that the intelligence of Napoleon's near approach was communicated to the Duke of Wellington. "Both the Duke of Richmond and his

son Lord March," says his Biographer in the Annual Obituary, "were present at the Battle of Waterloo; and the subject of this memoir accompanied his old friend through all the dangers of that day, even into the very squares of infantry, while under the fire of the enemy."

Soon after this event, the Duke of Richmond was gratified with the appointment of Governor-general of the British settlements of North America. On this occasion, part of his family accompanied him; and his son-in-law, Sir Charles Maitland, was, at the same time, nominated Lieutenant-governor of Upper Canada.

His Grace, however, enjoyed his honors but for a brief period; he died in Canada, August 28, 1819.

The Duke of Richmond married in 1783, Lady Charlotte, eldest daughter of Alexander, Duke of Gordon, who now survives him, and by whom he left issue:—1. Mary, born August 15, 1790—2. Charles, present and fifth Duke—3. Lady Sarah, born August 22, 1792—4. Lord George John, born October 3, 1793—5. Lady Georgiana, born May 30, 1795—6. Lord Henry-Adam, born September 6, 1797, fell overboard the Blake, as she was sailing into Port Mahon, February 25, 1812, and was drowned—7. Lady Jane, born September 5, 1798—8. Lord William-Pitt, born September 20, 1799—9. Lord Frederick, born January 24, 1801, died in Chichester, October 19, 1829—10. Lord Sussex, born July 11, 1802—11. Lady Louisa-Madeline, born Oct. 2, 1803—12. Lady Charlotte, born December 4, 1804—13. Lord Arthur, born Oct. 2, 1806—14. Lady Sophia Georgiana, born July 21, 1809.

123. Portrait of Charles, present and fifth Duke of Richmond, in crayons.

(2 ft. 8 in. by 2 ft. 2 in.)

The Duke of Richmond was born on the 3rd of August, 1791, and succeeded to the title and estates by the death of his father, the fourth Duke, August, 1819. His Grace entered the military profession, and on the 8th of June, 1809, was appointed ensign in the 8th garrison battalion; on the 21st of June, 1810, lieutenant in the 13th light dragoons; on the 9th of July, 1812, captain of the 92nd Gordon highlanders; on the 8th of April, 1813, captain of the 52nd light infantry; on the 15th of June, 1815, brevet-major; and lieutenant-colonel on the 25th July, 1816. In 1809, his Grace was appointed aid-de-camp to the Lord Lieutenant of Ireland, and on the 24th July, 1810, joined the army in the Peninsula as aid-de-camp to the Duke of Wellington, with whom his Grace remained till 1814, and was present at all the general actions and affairs which took place during that period. He was sent home with the duplicate despatches of the battle of Salamanca, the capture of Astorga, and the entrance into France. In January, 1814, he left the Duke of Wellington's staff to join the first battalion of the 52nd light infantry, and was severely wounded at the battle of Orthes, February 27, in the command of a company, by a musket ball, which has never been extracted. At the end of 1814 he was appointed aid-de-camp to the Prince of Orange, and was with him in the Battles of Quatre Bras and Waterloo; after the Prince of Orange was wounded, the Duke of Richmond joined the Duke of Wellington as extra aid-de-camp, and remained with him till the peace; he then joined the 2nd battalion of the 52nd light infantry, and at its reduction in 1816 was placed on half-pay, and has since retired from the army. His Grace is Colonel of the Royal Sussex Light Infantry Militia, and Vice-Admiral of the County of Sussex.

In 1812, his Grace was returned to Parliament for the City of Chichester, which he represented till 1819, when he took his seat in the House of Lords. In 1830, on the dissolution of the



Duke of Wellington's ministry, his Grace accepted the office of Post-master General, with a seat in the Cabinet, in Earl Grey's administration, and which he retained till June, 1834. During the period which his Grace filled this situation, his unremitting attention and activity were conspicuous in his endeavours to promote an efficient reform in this department of the public service, and especially an increase in the facilities of communication with France. On the 4th of June, 1834, his Grace and three of his colleagues tendered their resignations, a division of opinion having taken place in the cabinet on one of the clauses of the Irish Church Bill, viz. that which involved the principle of confiscating the property of the Church, or part of its property, to other than Protestant ecclesiastical purposes ; to this, the Duke of Richmond, the Earl of Ripon, Sir James Graham, and Mr. Stanley, were opposed, and consequently seceded from the Cabinet.

In May, 1829, the Duke of Richmond was chosen a Knight of the Garter. Upon his resignation of the office of Postmaster General in 1834, his Majesty appointed him to be one of his aids-de-camp for the militia, and in 1835 he was honored by the appointment of Lord-Lieutenant and Custos Rotulorum of the county of Sussex, on the resignation of the Earl of Egremont. On the 10th of April, 1817, his Grace married Lady Caroline Paget, eldest daughter of the Marquis of Anglesey.

#### THE LARGE LIBRARY

Is a fine well-proportioned room, 35 feet long and 25 feet wide, having a bold handsome cornice, elegantly painted and gilded, and the ceiling formed into compartments, which are filled with paintings by Riley, the subjects being taken from those discovered in the baths



of Titus at Rome. A superb bronze and gilt lamp is suspended from the centre of the ceiling. The walls are painted salmon colour, and are ornamented with gold medallions and foliage in bass-relief; the drapery to the windows and furniture is composed of the richest silk tabiret of the same colour, with an elegant light blue silk fringe to correspond. Against the piers between the windows stand two looking glasses, 9 feet high by 5 feet wide, and before them are tables of polished granite; beneath which, are a pair of Thebaick vases. These once formed part of the plunder of the French army in Egypt, and were taken out of a French frigate. On the opposite side is the fire-place with its elegant chimney piece of statuary marble, costly pieces of Sevre and other porcelain, with various articles of bijouterie are placed on this and on the granite tables.

The Library consists of about 9,000 volumes, and the books are arranged in lofty cases occupying the sides of the room. These cases are enclosed in front by doors filled in rich light brass wire work, and the panels of the closet doors in the dado beneath them are painted in *chiaro scuro*, the subjects being taken from the drawings of Sir William Hamilton's Greek, Etruscan, and Roman Vases, found in the ruins of Herculaneum. These paintings, as well as the death of Cleopatra in the panel over the chimney piece, and those of Bacchus and Ariadne,

over the doors on each side of it, were all done by the same artist who painted the ceiling.

On either side of the fire-place are the following Miniatures :—

Charles, fourth Duke of Richmond, SCOTT.

Caroline, present Duchess of Richmond.

Charles, present and fifth Duke of Richmond, in the uniform of the 52nd Light Infantry.

Lord John George Lennox, in the uniform of the ninth Lancers.

This nobleman is the second son of the late Duke of Richmond, born October 3, 1793, married June 29, 1818, Louisa-Frederica, fourth daughter of the Hon. John Rodney. His Lordship represented Chichester for many years, and in 1831, on the death of Walter Burrell, Esq., was returned for Sussex, and has since continued to represent the Western Division. His Lordship has seen much service in the army, having served in the Peninsula campaigns and at Waterloo.

By a private door, the front of which is fitted up in imitation of the backs of books, to correspond with the surrounding cases, we enter

#### THE STUDY,

A small apartment, appropriated by his Grace to magisterial and other business purposes. A handsome wall-nut tree cabinet, within a recess, contains a collection of

guns, rifles, and pistols, with ample accoutrements; over the fire-place is a faithful painting of the famous horse

124. "Moses," purchased by the Duke of Richmond from the stud of the late Duke of York,      WARD.  
(4 ft. by 3 ft. 3 in.)

125. A water-coloured Drawing of Molecomb, a Villa in Goodwood Park,      DE WINT.  
(2 ft. 6 in. by 1 ft. 6 in.)

126. A Horse Fair,      HOWITT.  
(2 ft. 3 in. by 1 ft. 7 in.)

127. "Gulnare," the winner of the Epsom Oaks, value 2,300 guineas, in 1827, bred by the Duke of Richmond. Portraits of his Grace's Trainer, Mr. Kent, and the Rider, Frank Boyce, are introduced.  
(4 ft. by 3 ft. 4 in.)

128. "Buraco," the horse which carried the present Duke of Richmond in the Peninsula Campaigns, from 1810 to 1814. The town of Vittoria is seen in the distance.  
(2 ft. 10 in. by 2 ft. 2 in.)

129. Portrait of the Earl of March, eldest son of the present Duke, with his Poney.  
(2 ft. 6 in. by 2 ft. 1 in.)

Adjoining is the West Tower, also appropriated to his Grace's use, and filled with various Parliamentary papers, and public documents. The walls are adorned with a choice collection of modern Engravings, principally of eminent Personages and Statesmen of the present day :

Queen Victoria.

William IV.

Duke of Wellington.

Lord Brougham.

Marquis of Lansdowne.

Lord Glenelg.

Earl Grey.

Earl of Egremont.

The third Duke of Richmond.

Lord Holland.

Earl Spencer.

Lord Goderich.

Duke of Gordon.

Right Hon. W. Huskisson.

Marquis of Anglesey.

Hon. E. G. Stanley.

Charles I., the face in three points of view.

Lord George Lennox.

Sketch of Ladies Constance, Eleanor, and Lord W.  
Paget.

Two very spirited Sketches of Captain the Hon. Geo.  
Byng, and the Marquis of Conyngham,

A. D'ORSAY.

Small Portrait of Charles II.

Retracing our steps and again crossing the Vestibule,  
we enter the

BILLIARD ROOM,

Containing an excellent table and appendages for that game; the windows, reaching to the ground, open to the gardens. In one corner of the apartment, on a scagliola pedestal, is a fine bust in plaster of the Earl of Stradbroke. The walls are hung with numerous fine pictures; one of which, known as the "Darnley picture," over the fire-place, is a rare and curious specimen of art. It was discovered some years ago in the Castle of Aubigny, in France, and though at the time in a dilapidated state, yet by comparison with a similar copy in the possession of the Earl of Pomfret, both pictures were enabled to be perfected. Vertue has drawn up some long observations on it, in which he has described every figure and inscription, the latter being very numerous, with singular accuracy and minuteness. It has not been deemed requisite to append his criticism, contained in a closely printed pamphlet, entire, but to extract and compress such portions as appear to possess the greatest degree of interest and information.

## 130. Portrait of Lord Anson,

ROMNEY.

(4 ft. 6 in. by 3 ft. 4 in.)

*A three-quarter portrait in an Admiral's full dress ; the features are seen in a front view, and he holds a baton in his right hand ; a view of the ocean forms the distance.*

Commodore George Anson, in September, 1740, sailed from England with a small squadron of ships, consisting of the *Centurion* of 60 guns ; the *Gloucester*, the *Severn*, the *Pearl*, the *Wager*, and the *Trial* sloop ; with two *Victuallers*, and about 470 land forces, under the command of Colonel Cracherode. The *Severn* and the *Pearl* were separated from him on the Coast of Brazil, whence they returned to England. All his other ships, except the *Centurion*, were either lost or destroyed, for want of hands to navigate them. He burned the town of *Paita* in *Peru*, where he found a good deal of plunder. He likewise took the rich *Manila* galloon, valued at £400,000 sterling. And after undergoing an incredible number of difficulties, he arrived at *Spithead* on the 15th of June, 1744. His treasure was conveyed in a triumphant manner to *London*, where it was received amidst the shouts and acclamations of the people. He himself was soon after created a *Peer of the Realm*. He died in 1762, aged 62.

In the stable-yard of the inn at *Waterbeach*, adjoining the *Park*, the figure-head of the *Centurion*, a lion carved in wood, was preserved for many years. On the accession of his late Majesty, it was removed to *Windsor* ; the stone pedestal on which it rested, bore the following lines :—

*“ Stay Traveller awhile and view,  
One who has travelled more than you ;  
Quite round the Globe thro’ each degree  
Anson and I have plough’d the sea,  
Torrid and Frigid Zones have past,  
And safe ashore arrived at last :  
In ease with dignity appear,  
He in the House of Lords, I here.”*



## 131. Landscape,

GEORGE SMITH.

(6 ft. 4 in. by 4 ft. 6 in.)

*For this beautiful picture, "The Society for the Encouragement of Arts, &c." awarded the artist the prize for the best landscape. The composition is singularly full and the coloring warm and harmonious; a fine group of trees, beneath which various figures are introduced, forms the most prominent object in the fore ground; the intermediate scenery is well managed, and softens into a rich claudelike distance; the sky is clear and transparent, and the clouds are light and airy.*

GEORGE SMITH was the second of three brothers, natives of Chichester, sons of a dissenting minister, and all remarkable, though in different degrees, for genius in painting. The subject of this notice was born in 1713; his superior talents were developed before he had attained to the age of fourteen years, when his elder brother took him to London, to initiate him in the principles of the art. It does not appear, that the education he had previously received, was in any respect more extensive than that usually given to children in his humble rank of life. During many years after he had engaged in the profession of a painter, he was often under the necessity of applying to portrait painting for a maintenance; but his genius for landscape was aided by unremitted industry, and an accurate observation of nature in her minutest forms. His leisure was solely dedicated to rural excursions, in which he transferred innumerable scenes to his portfolio, which he afterwards composed into pictures. He was in the habit, for the sake of facilitating this plan, of using a *camera obscura*; to which circumstance may be attributed a certain stiffness of manner, which pervades his best works. The leisure (continues his biographer) which this want of public encouragement occasioned, he devoted to the instruction of his younger brother, John Smith, who afterwards attained, in landscape painting, an eminence little inferior to his own. At length, returning to Chichester, to visit his friends, he was noticed by the patron of his elder brother, the Duke of Richmond, and was employed by him to paint landscapes. In this he succeeded so happily, that that noble person earnestly recommended it to him to confine his attention entirely to his favorite study. This judicious and friendly counsel had its due weight on our young artist's mind. Confined by the *res angusta domi*, he had neither access to the works of great masters, which he might study as models, nor opportunity of

travelling into distant countries to enlarge and diversify his ideas of general nature ; but he did what he could to compensate for these disadvantages and privations. He collected, and with great diligence studied, many books on the subject of his art ; but chiefly, and above all, he studied with unremitting attention the book of nature. A great portion of their time was spent by himself and his brother John abroad, in the fields, in the woods, or on the hills, where, by means of a *camera obscura*, they contracted the surrounding scenery into a landscape ; the strength, sweetness, and finishing of which, no pencil could equal. It was their object to approach as nearly as possible to the perfect representation of nature ; and to this method of study, perhaps may justly be ascribed, not only the eminent and characteristic perfections, but also the slight defects of their style of painting.

Upon the establishment of the "Society for the Encouragement of Arts, Manufactures, and Commerce," in 1760, the prizes for the best landscapes exhibited, were adjudged, the first to George, and the second to John Smith. In 1761, they were equally successful. In 1762, John alone was a candidate, as was George in 1763 ; and to each the first premium was given. In the last-mentioned exhibition, the competitor of George Smith was Wilson, who lived to be the most eminent of the English school of landscape. But Wilson's excellence was Smith's deficiency—a beautiful aerial tint, which was acquired by studying the pictures of Claude Lorraine, in Italy, instead of prints from them, in England. Wilson became familiar with effects, during his tour on the Continent, to which Smith was necessarily a stranger ; although it was scarcely possible for any man to have copied nature as he saw her, with more truth. His landscapes may be characterised as combinations of many subjects, beautiful in detail, but, to a certain degree, confused in the whole, with respect to the management of light. Some critics have considered the colouring as heavy. Be that criticism just or otherwise, it will be allowed, that the oak and beech trees near Chichester, have been as admirably portrayed by George Smith, as the chesnut and hornbeam, near Naples, by Claude Lorraine.

His best pictures, unquestionably, are those which are preserved in his own neighbourhood ; at Goodwood, painted for his noble patron ; and at Chichester, for his friends Dr. Bailey and Dr. Sanden. These were occasions which merited, and which drew forth his happiest exertions. His prize pictures have been finely engraved by Woollet. Many of his own and his brother's etchings are extant. The just

fame acquired by G. Smith has been eclipsed by that of Wilson, Barrett, Gainsborough and Marlow, who having immediately succeeded him, and occupied the public attention by the number, no less than the excellence of their works, the present age have assigned a lower rank to him, than that which he held, without an equal, in his life-time.

He died in the autumn of 1775.

*The above notice has been extracted from "Dallaway's History of Western Sussex," and has been ascribed to the pen of Dr. Sanden.*

### 132. Landscape,

JOHN SMITH.

(6 ft. 4 in. by 4 ft. 6 in.)

*This and the previous picture are at either end of the room, and form a pair both in size and style of coloring; it is however an inferior performance to his brother's; the fore-ground is formed by dark masses of foliage, wanting the relief which the judicious introduction of stronger lights would have afforded; the accessories of the composition are few, and the subject scanty; there is an absence of intermediate scenery, but the distance, as in the pictures of his more distinguished brother, is light and aerial.*

JOHN SMITH, the youngest brother, and successful pupil of George died a young man, in 1764. He had so nearly acquired the manner and excellence of his master, that they not unfrequently worked together on the same canvass; and many prints were published of their joint performance.

There is a fine mezzotint by W. Pether, who had painted a conversation piece, into which the three brothers were introduced, as consulting about a landscape.

### 133. Sea-piece, representing the Bombardment of Havre-de-Grace, by Lord Rodney, in 1759, S. SCOTT.

(4 ft. 4 in. by 2 ft. 10 in.)

### 134. A Sea-piece, representing Hawke's Victory over the French, in 1759, S. SCOTT.

(4 ft. 4 in. by 2 ft. 10 in.)

*Two splendid and well executed pictures.*

L. of C.

3  
3  
3  
3

SAMUEL SCOTT was an eminent English painter of Views and Sea-pieces. Lord Orford says, "if he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. He died in London, 1772.

135. Portrait of Henrietta Maria, Duchess of Orleans,  
SIR P. LELY.

(4 ft. by 3 ft. 4 in.)

*Represented in a sitting attitude, in a yellow satin dress; the features are seen in a three-quarter view.*

136. Sea-piece:—Anson's ship, the Centurion, sailing  
from England.

(3 ft. by 3 ft. 2 in.)

137. Sea-piece:—the Centurion returning to England.

(3 ft. by 3 ft. 2 in.)

138. Sea-piece:—the Royal George at Spithead.

(3 ft. by 3 ft. 2 in.)

139. A Flemish Dance, with numerous figures.

(4 ft. 4 in. by 3 ft. 2 in.)

140. Portrait of a Lady, TITIAN.

(3 ft. 8 in. by 3 ft.)

*Representing a lady of middle age, in a dark high dress, and wearing a close white cap, the strings of which hang down below the waist; the right hand crosses the body. The colouring is dark, and the details of the picture indistinct.*

## 141. The Cenotaph of Lord Darnley.

(7 ft. 4 in. by 4 ft. 6 in.)

*The title of the Picture is given by an Inscription in the right hand corner—*

TRAGICA ET LAMENTABILIS INTENECIO  
SERENISSIMI HENRICI SCOTORUM REGIS.\*

*The Piece in general represents a Chapel paved with Marble, before the Altar of which is exposed on a sort of Monument adorned with the trophies of the deceased, the effigies of K. Henry Darnley, and near the same, are King James his Son, the Earl and Countess of Lennox, his Father and Mother, and his younger Brother, all on their knees, as beseeching God to punish and avenge his Murder.*

*The Altar is towards the right hand, and upon it stands the Image of our Lord treading on a Death's head, pointing with his left hand to the Wound in his Side, and holding the Cross in his right, on which is a Paper with the usual Letters, I. N. R. I. and on either side of the Altar are green Silk Curtains, upon Rods and Rings, as is common in Catholick Chapels.*

*In different parts of the picture are the various scenes descriptive of this tragedy ;—in one is represented the inside of a chamber wherein is a bed, with two persons standing by it armed, the one at the head, as directing, and the other at the feet, as drawing the King's Body forcibly from the Bed ; near the feet of which is seen a pallet, wherein is an Old Man, dead or sleeping, the Chamber Door standing open the while.*

*In another are represented, first a young Man lying dead, and almost naked under a Tree ; and it may be remarked that he appears very tall, by the great length of his Legs and Thighs, as King Henry Darnley is known to have been. Somewhat farther off lies also the dead body of an old Man, in the same manner with hardly any clothes on.*

*In one corner, as a small picture introduced, is represented a design of the battle array and transactions at Carberry Hill, when*

\* The tragical and lamentable murder of the most Serene Henry King of Scots.



*Queen Mary parted from Earl Bothwell and surrendered herself into the hands of the Nobility.*

*The Queen's army and Bothwell's is seen drawn up toward the top of the Hill, where the Royal standard is displayed, with several Ensigns of St. Andrew's Cross. The Queen herself is here to be distinguished with one of her women on horseback, as also Earl Bothwell on a large white horse, with several others in Armour about him. At the foot of the Hill, as in low ground, where they may be sheltered from the fire of the Queen's Artillery, are represented the forces of the Confederate Nobility marching in Battle Array. Towards the lower right hand corner of this Landscape is a prospect of the City of Edinburgh with the name wrote over it. On the south side of the City was the Kirk-a-Field where stood the house, and garden in which the King was murdered.*

*The house stood in the place where now is the house of the principal of the University of Edinburgh, and close by was a house sometime belonging to the family of Hamilton, where the publick schools are now kept.*

*At a little distance from the Kirk-a-Field House, was a ridge of Rocks called Salisbury Craigs, and a high mountain called Arthur's Seat, both which are represented in this Landscape.*

*It is obvious the doing this picture has been a matter of care and expence, having been a considerable time in hand ; for in the first inscription King James is said to have been sixteen months old, which he was in October 1567. So that the picture was then at least composed ; and it appears by another inscription that it was not finished till January following, about four months after. The exact agreement of it also, with the best historical accounts, shews great care was taken to represent the facts truly, and while they were fresh in every one's memory, it being as has been seen in hand within less than seven months after the Murder, and four after the transactions of Carberry Hill.*

#### 142. Portrait of Mr. Abbott.

VANDYKE.

(4 ft. by 3 ft. 2 in.)

*A fine and striking picture ; the features are seen in a three-quarter*



*view, the hair dark and flowing, with mustachoes: the left hand is open and extended, and in his right he holds a letter.*

Mr. Abbot was a celebrated Scrivener in London, in the time of Charles I, and during the troubles was arrested and condemned, but was enabled to make his escape: he was a man of high character and immense property.

143. Portrait of Frances Theresa, Duchess of Richmond.  
SIR P. LELY.

(4 ft. by 3 ft. 4 in.)

*A three quarter figure, in a low, brown dress, a blue robe falling over the left arm is looped over the shoulder, the hands cross the body and rest on a pedestal or table; the eyes are full and languishing, and there is an air of great beauty and softness in the countenance.*

144. Portrait of General Monk, Duke of Albermarle,  
SIR G. KNELLER.

(3 ft. 3 in. by 4 ft. 3 in.)

*A three quarter portrait in armour, the head bare, and the hair, of a light brown color, falls over the shoulders: a rich lace kerchief fastened round the neck, descends half way over the breast plate. His left hand is placed on his hip, and his right, holding a baton, leans on a pedestal covered with a crimson mantle, on which also lies his helmet.*

The subject of this picture was called on to play a conspicuous part in English History, the result rather however, of circumstances, than of ambition, or commanding talents. George Monk was born in 1608, and served for many years in the army of Charles I. During the civil wars he was made prisoner by Fairfax, and sent to the tower, where he was confined till 1646. Through the interest of powerful friends he was at length liberated and eventually accepted a command under Cromwell by whom he was made Lieutenant General of Artil-

lery, and when the former quitted Scotland in pursuit of Charles II, Monk was left to command in that Country with 7000 Men—and in the spring of 1654 received the appointment of Commander-in-Chief of the Scottish Army, which he retained till the death of the Protector.

On the accession of Richard to the Protectorate, General Monk quietly acquiesced in the change, and seemed only desirous of securing his own command. After his deposition, and the assumption of power by the Parliament, the determination of the General to take a leading part in the affairs of the kingdom became apparent; and Lambert, his principal rival, who at that time possessed chief influence over the Army in England, was directed, by the Committee of safety, to march Northwards with a view to overawe Monk. The army however, deserted its leaders; Lambert was arrested, and Monk immediately marched on London, where his influence at once became paramount. After a short time, during which the rump Parliament was dissolved, he opened a communication with Charles, whom he proclaimed in London on the 8th of May, 1660. He met and welcomed the King at Dover, who received him with the distinction due to one who had been so instrumental in the great event. His rewards soon followed, and they were as ample as a subject could expect. He was created a knight of the garter, was admitted into the privy council, made master of the horse, gentleman of the bed chamber, first commissioner of the treasury, and finally was raised to the house of peers as Duke of Albermarle, with a grant of landed estate to the amount of 7000*l.* a year, besides other pensions.

#### 145. Portrait of Charles, first Duke of Richmond.

(2 ft. 6 in. by 2 ft. 1 in.)

*Taken when about the age of six years; in a white dress with a blue scarf fastened on the left shoulder by an ornament: head bare, the right hand holding a wand.*

## 146. Portrait of the second Duchess of Richmond.

SIR. G. KNELLER.

(3 ft. by 2 ft. 4 in.)

*A half length portrait in a blue and white negligée ; the left hand crossing the body holds the tassel of a crimson cushion, on which the elbow of the right arm reclines, at the same time supporting the head ; the dark hair falls loosely over the shoulders.*

## 147. View of Richmond Castle in Yorkshire.

G. LAMBERT.

(3 ft. 10 in. by 2 ft. 8 in.)

George Lambert, an English Artist of considerable merit, was born in 1710. He has the credit of being one of the first of the English Painters who treated Landscape with a pleasing and picturesque effect. The forms of his trees are grand and his masses are conducted with judgment.

He died in 1765, Aged 55.

## 148. A Sea piece, representing an Engagement.

(3 ft. by 4 ft. without a frame.)

## 149. Portrait of Thomas Bruce Brudenell, first Earl of Ailesbury,

(2 ft. 10 in. by 2 ft. 4 in.)

*A remarkably fine picture—the countenance is seen in a three quarter view, and the features are commanding and expressive. In scarlet and ermine robes, and holding a coronet.*

## 150. Portrait of Mary, third Duchess of Richmond.

ANGELICA KAUFFMAN.

(2 ft. 6 in. by 2 ft.)

*Represented in a Turkish costume, seated on a sofa covered with crim-*

*son drapery. She holds some embroidery in her hand, on which she appears to have been engaged. There is an air of great ease and elegance in the figure, and the colouring is most harmonious.*

This celebrated Artist, the daughter of Joseph Kauffman, a Swiss portrait painter, was born at Coire, the capital of the Grisons in 1742. She early displayed great talents for Music and Painting, both of which arts she cultivated with extraordinary assiduity. In 1765 she came to England, whither a very brilliant reputation had already preceded her. During a residence of seventeen years in this Country, she received a full share of honors, rewards, and distinctions, and in 1769 was admitted into the Royal Academy. "Her pictures are distinguished by an air of mild and virginal dignity; but there is a want of variety in her forms, of impassioned and characteristic expression in her heads, and of energy in her attitudes." She left England in 1782 and returned to Rome, where the exercise of her talents was equally well rewarded, which she continued with an undiminished reputation till her death in 1807.

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The windows of the Billiard Room reaching to the floor open on the gardens and pleasure grounds, and the prospect thus presented is truly beautiful and picturesque; an elegant little building, termed the Temple of Minerva, on an elevation opposite, forms a pleasing and prominent object. The furniture of the room is appropriate to the purpose for which it is applied.

Leaving this apartment by folding doors, we enter an area enclosing

### THE STONE STAIRCASE.

Since the first portion of these pages was printed, the East wing of Goodwood House, left in an unfinished state

by the third Duke of Richmond has been completed. It comprehends on the ground floor, Ball, Turret and Supper Rooms, which open, en suite, from the Drawing Room. In the area, however, to which we have now conducted the visitor, are folding doors leading to these new apartments, and as a notice of them has been, of necessity, omitted in its proper place, we shall enter on their description immediately after enumerating the pictures which surround the Staircase.

An exquisitely finished model of a man-of-war covered with a glass case, is placed under the window.

On the right hand, in the lower compartment, under the stairs is

151. A Portrait of Oliver Cromwell.

(1 ft. 1 in. by 11 in.)

*The original of this portrait, which is a small full length, has always been ascribed to the pencil of General Lambert, taken before the Battle of Naseby. It represents the interior of a village ale house; Cromwell, who appears smoking a pipe, is dressed in a buff jerkin, over which descends a steel cuirass. On his head is a broad hat turned up on one side with a feather in it.*

152. Monkeys at Cards.

TENIERS.

(9 in. by 7 in.)

153. The Lady's Last Stake.

HOGARTH.

3 ft. 6 in. by 3 ft.)

*This well known picture painted for Lord Charlemont, was entitled*

*"Picquet, or Virtue in danger."* It is an interior scene and represents a young female who after a night spent at cards, has lost to a handsome gallant, her money, watch, jewels &c. He has risen from his chair and is in the act of displaying the valuables of which he has become possessed.

The terms on which he tenders their restitution may be well imagined from the countenance of the Lady—it is marked by doubt, hesitation and anxiety. The cards scattered on the fire and about the room too plainly denote that she lost her temper.

The candles on the mantel piece are burnt down nearly to their sockets and the clock on which is a figure of Time, with the motto *nunc*, points to an early hour in the morning. The colouring is brilliant and the expression on the features of the two figures most happily portrayed.

William Hogarth, the most original of English painters, was born in London in 1698—He was apprenticed to a Silversmith and was chiefly employed in engraving arms and cyphers on plate. His attachment to painting, however, induced him, immediately on the expiration of his apprenticeship, to enter the Academy in St. Martin's Lane. His first efforts were directed to portraits, and his great facility in catching likenesses, brought him great occupation.—In his series of the Harlot's progress, was displayed that matchless original talent, which at once elevated him to the highest rank in his profession and has secured to him a lasting reputation. These were followed by the Rake's progress—Marriage à la Mode—Industry and Idleness &c.

The great merit of Hogarth's performances, was the rich vein of satire, by which they are almost all characterised. He ridiculed the follies and vices of the age with an unsparing hand, while the strokes of nature with which his pictures abound, bring them home to the heart and understanding of every one. Hogarth executed engravings from nearly all his own pictures with spirit and fidelity. He Died on the 26th. October, 1764.

## 154. Landscape.

CUYP. (SENIOR.)

(2 ft. 5 in. by 1 ft. 9 in.)

*Dutch Scenery ; on the right a ruined castle, with boats and fishermen, a flat landscape in the distance—The coloring is tame and insipid.*



Jacob Cuyp, a Dutch Artist, born at Dort 1580, was the father of the celebrated painter of that name. His pictures are but little known out of Holland, and generally represent views in the neighbourhood of Dort.

## 155. Poultry.

HONDECOOTER.

(1 ft. 6 in. by 1 ft. 4 in.)

## 156. Poultry.

HONDECOOTER.

(1 ft. 6 in. by 1 ft. 4 in., forming a pair with the preceding)

*Two very highly finished and spirited paintings.*

This eminent Artist was born at Utrecht, 1636. His chief subjects are domestic fowls, the plumage of which is painted in the most perfect manner and with uncommon accuracy ; his touch was firm and bold, and his coloring rich and mellow. He Died at the age of 59.

## 157. Dutch Landscape, with boats and fishermen, on copper.

(1 ft. 1 in. by 10 in.)

## 158. An Italian Landscape, with ruins and figures.

(3 ft. 6 in. by 2 ft. 10 in.)

## 159. An old painting representing the interior of the antient Court of Wards ; numerous figures.

(2 ft. 4 in. by 2 ft. 4 in.)

## 160. Sea port, Ruins and figures.

(1 ft. 10 in. by 1 ft. 4 in.)

*A highly finished and brilliantly colored picture : two figures in the fore ground, a man on a white horse and a female with dead poultry are executed with much spirit.*

## 161. St. Agnes.

(1 ft. 8 in by 1 ft. 5 in.)

*This picture has always been ascribed to the younger Teniers. It seems to be a sketch for a larger picture; The style is bold and masterly and the coloring vigorous, but coarse and unfinished. It represents the Saint in the attitude of prayer beside a rude altar, on which is an open book and a crucifix, at her feet is a lamb: the back ground a wild landscape.*

## 162. A Head.

GUIDO.

(oval.)

*An arrow has just pierced the breast; the countenance expresses deep anguish, the eyes are turned upward with an air of resignation. The coloring of the flesh is pale and death-like.*

## 163. Landscape.

JOHN SMITH.

(2 ft. by 1 ft. 5 in.)

## 164. Landscape.

GEORGE SMITH.

(2 ft. by 1 ft. 5 in. forming a pair with the preceding.)

*These two beautiful pictures hang on either side of the doors leading to the Ball Room and strongly display the characteristic excellencies of the Artists. In both, the composition is full and admirably arranged—the tints clear and transparent—the distances embracing a wide extent of scenery are managed with singular skill and felicity, and the foliage is light and airy. There is however, a warmth of coloring which distinguishes the picture of George from that of his brother.*

## 165 Children disputing for Fruit.

PIAZZETTI.

(1 ft. 5 in. by 1 ft. 1 in.)

*A well executed and striking picture. It represents two Children quarrelling for the possession of a piece of fruit, with their mother seated in a chair, endeavouring to restore peace between them. The characteristic and chief excellence of the piece consists in the admirable disposition of the*

*lights and shadows, which are strongly opposed ; the figures stand out in bold relief, and the attitude of the child who retains possession of the prize is spirited and happily conceived*

G. P. Piazzetti was born at Venice in 1682. He early adopted the style of Guercino, and the picture above described is a favorable specimen of his success ; in his endeavours, however to display strong contrasts, the tones of his coloring were often false and discordant.

166. Landscape, with Elijah and the Widow of Zarephath. POELEMBURG.

(11 in. by 9 in.)

*A pleasing and well finished little picture ; the figures are introduced with great neatness and accuracy.*

C. Poelemburgh, was born at Utrecht in 1586. He adopted a pleasing style of painting small landscapes, distinguished by the suavity and delicacy of his coloring, an agreeable choice of scenery, enriched with architecture, into which he introduced figures as remarkable for the neatness of his pencil and the cleanness of his carnations, as they are deficient in design." He visited London at the invitation of Charles I. where he painted many of his best pictures.

167. Portrait of Madame de Montespan, by a French Artist.

(3 ft 9 in. by 2 ft. 11. in.)

*Represented in a reclining posture, with a blue drapery loosely thrown over her ; before her lies a book supported by a skull.*

Madame de Montespan was for many years the favorite mistress of Louis XIV, she having succeeded in weaning his affections from the beautiful and unhappy La Valliere. She was a brilliant, witty, and ambitious woman.

Mr. James, in his life of Louis XIV. thus speaks of her, we are told that Madame de Montespan only sought to captivate the mind of the King ; but Louis, unrestrained by any moral

principle was not likely to be timid in declaring the feelings with which she had inspired him. For a time the new intrigue of the dissolute monarch was studiously concealed, and the children, which were the fruits thereof, were born and educated in strictest privacy. After the final retirement, however of La Valiere to the convent of the Carmelites, the liason was openly avowed and the mistress triumphed over the wife in the midst of state, and pomp, and display, the adulation of Courtiers, and the enjoyment of power. But, continues Mr. James, if her love of ostentatious luxury, of magnificent palaces and gardens, of works of art of all kinds, of splendour, pomp, and display, contributed to dissipate large sums, and encouraged in Louis that taste for boundless expense which, combined with other faults, exhausted his treasury and ruined his finances, she was, at the same time, the liberal protector of arts and sciences, the friend and patron of genius wherever it was to be met with, the benefactor of the poor and the needy, the first to admire virtue in others, and to bestow praise and honour where it was due. Misfortune or sorrow seldom applied to her in vain, and she ever shewed herself fearless and generous in advocating a just cause with a monarch who was not always sensible of justice. Eight children were the result of this connexion, to whom the King was much attached. Madame de Montespan was in her turn supplanted by Madame de Maintenon who afterwards became the wife of Louis. She died at the waters of Bourbon in 1707 at the age of sixty-six.

168. Madonna and Child.

(2 ft. 2 in. by 1 ft. 6 in.)

*Ascribed to the pencil of Parmigiani: the Infant Christ is lying before the Virgin with his left arm leaning on a globe, and his right hand holding a rose.*

## 169. An Infant John the Baptist.

(4 ft. 2 in. by 3 ft. 4 in.)

*This picture has been ascribed to Sir P. Lely, and the head, which, there is little doubt is a portrait of the first Duke of Richmond, presents all the characteristics of his style—but little finish has been bestowed on the general subject.*

## 170. Copy of the famous picture of the Marriage in Cana. PAUL VERONESE.

(6 ft. 10 in. by 4 ft. 10 in.)

*The original of this extraordinary Picture is now in the Gallery of the Louvre at Paris ; it is upwards of twenty five feet wide and consists of an immense assemblage of figures, many of them portraits.*

## 171. View in Iceland—The Geysers.

(2 ft. 8 in. by 1 ft. 8 in.)

## 172. View of Etna in Eruption.

(3 ft. by 2 ft.)

## 173. View of Vesuvius in Eruption.

(3 ft. by 2 ft.)

*These pictures were painted from sketches by Sir William Hamilton.*

## 174. St. John Preaching.

(4 ft. 6 in. by 3 ft. 2 in.)

*“ In those days came John the Baptist preaching in the wilderness of Judea, and the same John had his raiment of camel’s hair, and a leathern girdle about his loins.”—St. Matthew c. 3. v. 1—4.*

## 175. Christ and the Mother of Zebedee's Children.

(4 ft. 6 in. by 3 ft. 2 in.)

*"Then came to him the mother of Zebedee's children with her sons, worshipping him, and desiring a certain thing of him. And he said unto her, what wilt thou? she said unto him, grant that these my two sons may sit, the one on thy right hand, and the other on the left, in thy Kingdom."*—Matthew ch. 20 —v. 20, 21.

## 176. View in the High Wood, Goodwood.

GEORGE SMITH.

(4 ft. by 3 ft. 5 in.)

## 177. 178. 179. 180. Four Views of the City of Geneva.

(each 4 ft. 6 in. by 1 ft. 10 in.)

## 181. Landscape.

JOHN SMITH.

(4 ft. 2 in. by 3 ft. 4 in.)

*For this beautiful picture, the Society for the encouragement of Arts &c. awarded the second premium in 1760; George Smith having gained the first. In the coloring and composition it strongly resembles the productions of his talented brother; the subject is full and well arranged, the tints harmonious and a finished delicacy of touch is perceptible in every part: a view of Chichester Cathedral is introduced in the distance.*

## 182. Historical piece.

SOLIMENE.

(2 ft. 3 in. by 1 ft. 7 in.)

*Representing Alexander the Great, receiving the medicine from his Physician in spite of the warning that he had received from his friend Parmenio that it was likely to be poison.*



## 183. Historical piece.

SOLIMENE.

(2 ft. 3 in. by 1 ft. 7 in. forming a pair with the preceding.)

*Representing the same Conqueror in the act of cutting the famous Gordian Knot.*

## 184. Historical Piece—Antiochus and Stratonice.

JAMES BARRY.

(4 ft. 1 in. by 3 ft. 4 in.)

*A striking and attractive picture. The subject is taken from a well known and romantic story in Grecian History related by Plutarch in his life of Demetrius—Antiochus, son of Seleucus was violently enamoured of Stratonice his father's young wife: considering his passion hopeless he gave himself up to despair and resolved by neglecting all care of his person, and abstaining from food, to terminate his existence. His physician Erasistratus easily discovered the cause of his illness, but it was difficult to conjecture who was the object. In order to find it out he spent whole days in his chamber, and whenever any beautiful person entered it he observed his patient with great attention. When others entered he was entirely unaffected, but when Stratonice came in, either alone, or with Seleucus, his altered demeanour, at once proved to his experienced physician that she was the object of his passion. To save his Son's life, as the story goes, Seleucus consented to their union and made them King and Queen of Upper Asia.*

*The painter has chosen the time when Stratonice, with three attendants, has presented herself before the couch of Antiochus; his eyes are fixed on her with an air of melancholy, blended with resignation. The features of the old physician, who by the pulse is reading the thoughts of the dejected youth, are singularly expressive. The mild and benevolent expression of Seleucus, who is seated by his Son's side, contrasts admirably with the thoughtful and anxious look of Erasistratus.*

James Barry, a British Artist of strong original talent was born at Cork 1741. What are termed the eccentricities of genius, were, unfortunately for his professional prospects, and his peace of mind most fully developed in the character and conduct of Barry. In 1782 he

was elected professor of painting to the Royal Academy ; but so inconsistent were his propositions, and so ill-judged his censure, that he was first removed from the chair and afterwards expelled. "Few men" says his biographer, "appear to have had more correct notions of the true principles of painting, and few have departed more widely from them ; his ambition was to excel no less as a theorist, than as a practical artist ; and when he has failed in either character, it may be attributed to the peculiar turn of his mind, which in his early, as well as in his advanced years, gave strong indications of derangement."—He died in 1806.

185. Portrait of Sophonisba Angosciola, playing on a harpsicord, painted by herself.

(3 ft. 7 in. by 3 ft. 6 in.)

*A three-quarter portrait in a high black dress, above which, around the neck is a small lace collar, with ruffles at the wrists ; the hair plaited close on the head. The accessories of the picture are in deep shadow, the light being almost wholly thrown on her face and hands. To her right, in the back ground is an old attendant.*

SOPHONISBA ANGOSCIOLA, was born at Cremona, of a noble family, in 1533 ; she attained a high reputation in the profession to which she devoted herself. As a painter of portraits, which are characterised by extreme ease and grace in the attitudes, she ranked amongst the most eminent of her day. Her sisters, Lucia, Europa, and Anna Maria also practised the art, the second with almost equal success.

She died 1626, having reached the great age of 93 ; a deprivation of sight, caused by too close an application to her canvass, took place many years previously.

186. Portrait of George II.

HUDSON.

(7 ft. by 4 ft. 6 in.)

*A full length figure, in his robes, seated in a chair of state, and wearing the George and the Garter : his left hand holds a sceptre, and the right arm reclines on a carved table on which is seen the crown ; the back ground formed by red drapery.*

THOMAS HUDSON, a popular portrait painter of his day, was born in Devonshire 1701. His productions have but little merit as works of art, and on the rise of Sir Joshua Reynolds, he retired from the practice of his profession and died, in 1779.

### 187. Portrait of Caroline, Queen of George II.

HUDSON.

(7 ft. by 4 ft. 6 in.)

*A full length figure attired in a white satin dress, with a deep flounce of gold embroidery ; a dark mantle and train fastened in front with jewels, and lined with ermine. She holds a Sceptre in the left hand, and the crown lies on a table to the left.*

*This picture, has always been ascribed to Peter Vander Banck ; an eminent engraver : the fact, however that he died thirty years previous to the accession of George II. setting aside his not following the profession of a painter, must disprove the assertion. As the picture possesses all the characteristics of Hudson's style, by whom the portrait of her husband was painted, his name has now been affixed to it.*

### 188. Portrait of "Sebastien de Penancoet de Keroualle, Compte de Keroualle, frère de Louise, Duchesse de Portsmouth et d'Aubigny."

(4 ft. 4 in. by 3 ft. 5 in.)

*A three-quarter portrait in half armour, his helmet lying on a table.*

### 189. A Vase of flowers.

(3 ft. 2 in. by 2 ft. 5 in.)

### 190. Portrait of Robert Brudenel, second Earl of Cardigan.

(4 ft. 2 in. by 3 ft. 4 in.)

This nobleman was the grandfather of Anne, wife of the first Duke of Richmond, he died in 1703, at the advanced age of 102.

## 191. The Dream of St. Helena.

PASSIGNANO.

(7 ft. by 4 ft. 1 in.)

*This large painting which is by no means a finished specimen of art, represents the Saint asleep in a sitting posture, the head reclining on the right hand: two cherubim are descending with the cross.*

## 192. Portrait of George III.

ALLAN RAMSAY.

(7 ft. 10 in. by 4 ft. 10 in.)

*A full length in his robes of state, wearing the George and Garter: his left hand leans on a table on which is the crown, and the right hand is placed on the hip: his dress a light satin, richly figured.*

ALLAN RAMSAY, was born at Edinburgh in 1709. He painted portraits with considerable ability and success, although he never reached the highest rank in his profession. He was in great favor during the early part of the reign of George III. and died 1784.

## 193. Portrait of Charlotte, Queen of George III.

ALLAN RAMSAY.

(7 ft. 10 in. by 4 ft. 10 in.)

*In her robes of state; a light dress richly embroidered with gold, and slate colored mantle lined with ermine: her left hand touches the crown which lies on a cushion at her side.*

194. Portrait of "Margaretta Cecilia, Countess of Cadogan, daughter of Mr. Munster of Holland, born 16th. July, o. s. 1675."

(4 ft. 10 in. by 3 ft. 7 in.)

This Lady was the wife of William Earl of Cadogan and mother of Sarah, second Duchess of Richmond.

195. Portrait of a Lady, by a French Artist.

(4 ft. 6 in. by 3 ft. 8 in.)

*Representing a young and beautiful woman ; she is seated on a couch, the left arm leaning on a crimson pillow, and holding a dove in her hands : a cupid by her side rises as if attracted by the bird.*

*The hair is dark and flowing ; a deep blue mantle thrown over her arm, passes behind her and falls in front of the picture. The coloring is gaudy, but the attitude is easy, elegant and unrestrained.*

196. Portrait of Mrs. General Dorrien.

ROMNEY.

(4 ft. by 3 ft. 2 in.)

*A full length, seated on a bank and caressing a dog. Attired in a high white dress and rustic straw hat. This picture displays more care and finish than Romney was wont to bestow on his productions : the features are handsome and animated.*

197. Portrait of the Hon. Mrs. Damer.

ROMNEY.

(2 ft. 5 in. by 2 ft.)

*This picture displays a marked contrast to the preceding one by the same Artist. The style is bold and masterly, but unfinished even to coarseness. The subject of it is represented in half length, in a pink dress fastened over the breast by an ornament, with the arms folded.*

A notice of this accomplished and talented woman is given at page 40.

198. Portrait of Dr. Buckner, Bishop of Chichester.

ROMNEY.

(2 ft. 5 in. by 2 ft.)

Dr. Buckner, an eminent and learned Divine, was born in Chichester 1734, and educated at the Charter House, and at Clare Hall, Cambridge. In 1798 he was consecrated Bishop of Chichester, and died 1824.

199. Portrait of James, first Duke of Leinster.

(2 ft. 4 in. by 2 ft.)

This Nobleman married 1747, Lady Mary Lennox, third daughter of the second Duke of Richmond. He was the father of Lord Edward Fitzgerald.

200. Lion and Lioness

STUBBS.

(2 ft. 6 in. by 2 ft. 1 in.)

*George Stubbs, an eminent painter of Animals was born at Liverpool 1724. He applied particularly to the study of Horses, and of his skill in this branch of his profession we have a proof from several pictures at which we shall presently arrive. He also greatly excelled in the delineation of other animals.*



## THE EAST WING

Of the House was intended to have been appropriated to the purpose of a Picture Gallery, but at the death of the third Duke of Richmond in 1806, the extensive additions to the old mansion, planned by him, and then in rapid progress, were suspended. The portion thus unfinished included the entire East Wing, and which till the last few months has remained in the same state without floors, or ceilings, in fact with nothing but the bare walls. A sketch, by the Duke's own hand, of what the room was to have been is still in existence, the names of the best pictures with the positions they were to occupy, being marked down on it.

Goodwood House is rather singularly planned, being built on four sides of a hexagon, with towers at the angles, the offices are at the Western extremity, and the principal apartments occupy the three sides, and open

into each other, although no vista can be obtained through the whole at one time owing to the peculiarity of their arrangement.

In the spring of 1838, the completion of the mansion was commenced, from the designs and under the superintendence of John Elliott, Esq., Architect of Chichester, and it having been finished with great magnificence was opened on the 27th. February, 1839, being the day on which the Earl of March attained his majority.

The Ball Room is nearly ninety feet in length, thirty feet in width, and twenty five feet in height. It is lighted by five windows, placed on the Eastern side of the apartment. The centre of this side to the extent of one half of its length is carried out several feet, and in the recess thus obtained four columns are placed, pilasters finishing the wall on either side. The shafts of the columns are of granite, of similar size and dimensions to those in the Entrance Hall, with statuary marble bases, veined marble plinths, and capitols, in white scagliola, of the Corinthian Order. These support a highly enriched Entablature which is continued round the room forming the cornice ; the enrichments are gilt, and the mouldings picked out in gold. The mouldings forming the bases of the columns are also continued round the room, and gilt to correspond with the cornice.

On the opposite side are doors communicating with

the Supper Room. The two fire places have Chimney pieces beautifully executed in statuary marble with coupled Corinthian Columns and cornice. The Gallery for the orchestra is at the lower end of the room, and contributes very much to its general effect: the railing in front is composed of a very rich gilt scroll similar in design to the enrichment in the frieze of the cornice. —Four splendid looking glasses adorn the apartment; one on each of the chimney pieces—one, between them opposite the centre of the recess, and one at the upper end, between the doors opening to the Drawing Room. The latter is placed on a solid marble step corresponding with the plinths of the Columns, from which it reaches to the under side of the cornice, being with the frame nearly sixteen feet in height: it is said to be the largest plate in the kingdom. Three magnificent ormolu chandeliers, each bearing twelve lamps are suspended from the ceiling. The draperies are of white satin damask, edged with gold, with a rich gilt cornice over them. In the recess the cornice is continued over the windows, and the drapery is elegantly arranged between them. The effect of the room when lighted up is exceedingly chaste and brilliant.

The Turret Room, opening from the Ball Room, and fitted up in a corresponding style, leads into the Conservatories.

The Supper and Ante-Rooms are much simpler in

their character but have a pleasing and finished appearance. They are also lighted with ormolu chandeliers: the drapery is of yellow satin damask edged with gold, and with gilt cornices similar to those in the Ball Room.

The occasion chosen for the first display of these princely Halls was the day on which the eldest Son of their noble owner, the cherished heir not only of his great possessions—but of his unsullied name, attained the age of manhood.\* A panegyric either on the public or private character of the Duke of Richmond would, perhaps, be misplaced in these pages. It will, at this

\*The following beautiful Stanzas were addressed to Lord March, by Charles Crocker, the talented and favorite Poet of Chichester.

Through Goodwood's groves Joy's gladsome voice  
Is heard exultant far and wide ;  
"Come! and let every heart rejoice ;  
And care awhile be laid aside."  
In Cottage, Hall, and Bower, around,  
The cheerful shouts of mirth resound ;  
All hail the auspicious day  
That gives to Manhood Richmond's Heir,  
Whose manners bland---whose virtues rare  
All his ancestral fame shall share,  
And claim the Minstrel's lay.

And while the Fair---the Rich---the Great,  
Join in the festive dance and song ;  
While village bands, to celebrate  
The glad event, assembled throng ;  
The Muse aloft on buoyant wing,  
Thus, 'mid the general joy would sing ;  
"Oh! bright be His career,  
Graced with that gentleness of mind,  
That energy with worth combined,  
The birthright of his race and kind,  
Through many a future year.

time, suffice to say, that, independently of the fair promise which accompanies the introduction of the Earl of March to the honors, the cares and the realities of life, the reputation of his Father, tried and sustained—by his own hearth—in fields of stricken battle—and in the difficulties of the senate—has tended to awaken a deeper interest in the welfare of the Son.

In the bye-gone days when the appellation of “Merry England,” was so appropriately and justly bestowed on this island, the fearless bearing and disinterested patriotism of the “Barons,” exercising a great and important influence on the minds of the people, contributed mainly to the formation of the national character: and although the events of succeeding years have, to a great extent, changed the nature of their services, and narrowed the sphere of their operations, yet the maintenance of that character, in all its manliness and purity, depends in no slight degree, on the firmness and example of their descendants.

The high and responsible station, therefore, which in

And should dread war---which Heaven avert,  
Its horrid ravages renew,  
He to his side may proudly girt  
The sword that gleamed at Waterloo :  
And, fired with all a hero's zeal,  
May Anglesey's high spirit feel ;  
Or, at the helm of state,  
With Wisdom and with Truth preside.  
Or, happier far, from pomp and pride  
Retired, spread comfort far and wide,  
And thus be truly great.”

the course of nature, at some distant period Lord March may be called on to fill ; a station involving the discharge of duties and the exercise of power affecting the prosperity of the extended circle of which he will be the centre—has long attracted the observation and awakened the solicitude of those by whom the influence of his example will, naturally and more especially be felt. Under these circumstances it is not a matter of surprize that the Duke of Richmond should have been desirous to distinguish the day—to him so proud and interesting—when his Son attained his majority, by a generous and widely extended hospitality.

An Entertainment on a scale more magnificent and *recherché* than was ever remembered in Western Sussex was given at Goodwood House on Wednesday the 27th. February, 1839.\*

The noble Host had assembled around him at Goodwood a large and distinguished party of the Nobility, among whom we will venture to name two, who hailed the day with no ordinary feelings of pride and gratifica-

\*It is a co-incidence, which although now well remembered, should not be omitted in these pages, that on the same day (1814) the Duke of Richmond received a dangerous wound from a musquet ball, never yet extracted, at the battle of Orthez—the almost closing scene of those brilliant operations of the English Army under the Duke of Wellington, which terminated the Peninsula war in the defeat of the French troops, although commanded by “ a Marshall of the Empire ” and on what Soult once termed “ the sacred territory of France.”



tion; the grandsire of the young Earl, the veteran soldier, the Marquis of Anglesey who as Earl of Uxbridge led the British cavalry to victory at Waterloo,—and an illustrious and high-born Lady, the daughter of a Gordon—the widow of the late, and mother of the present Duke of Richmond.\*

A Stag hunt in the Park commenced the rejoicings and festivities of the day. In the ample Tennis Court at Waterbeach, which was most tastefully fitted up for the occasion with banners, and laurels, and flowers, and lighted by thousands of variagated lamps, nearly three hundred Gentlemen met at dinner to celebrate the event, Lord George Lennox M. P. for Western Sussex presiding. The reception given to the Earl of March who with his Father entered the Hall in the course of the Evening was most cordial and enthusiastic. As night set in, the Lodges leading into the Park were illuminated, and a huge bon-fire on the summit of St. Roche's Hill, the highest elevation of the Downs, shed its light for miles over the surrounding country. A Ball and Supper to nearly seven hundred of the Nobility and Gentry of the County followed in the evening, all the arrangements for which were conducted with extraordinary splendor and magnificence.†

\*A costly and elegant piece of plate was presented to Lord March on the morning of the 27th, by the Duchess Dowager of Richmond.

† Upon this occasion, the fine Entrance Hall was converted into a

On the succeeding Friday the Duke of Richmond entertained his tenantry and their friends at dinner, which was laid in the New Ball Room : nearly two hundred of "the Farmers of Sussex," on this occasion partook of his Grace's hospitality. Nor were the humbler classes forgotten at this festive time; a liberal donation was given to every individual employed on the estates, and the children of the Boxgrove School, and of the West-hampnett Union, to the number of seven hundred, were plentifully regaled in the Park on the following Saturday.

Drawing Room, in which the Duke and Duchess of Richmond received their company, from whence they passed to the Saloon and Ball Room. A temporary avenue, one hundred feet long, lighted by variegated lamps, and beautifully decorated with flowers and laurels, was erected from the centre window of the large Library across the lawn, at the extremity of which the carriages drew up. The Egyptian Dining Room, the Long Hall, the Tapestry Drawing Room, and the Old Dining Room were prepared for the supper. It is needless almost to add that to give *eclat* to this splendid fête every thing which wealth, taste, and ingenuity could supply, was to be found in lavish profusion. At any time the richness of the furniture, and the beauty and rarity of the articles of *virtù*, which adorn Goodwood House, could not fail to excite attention and admiration, but on the evening in question the brilliancy of the illumination, with the immense additional decoration, rendered the scene one of surpassing magnificence.

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Subjoined are the Names and Residences of those present at the Entertainment. As an occasion on which so many Sussex families

## THE LONG HALL,

To reach which, we must retrace our steps through the principal apartments, formed the Entrance, or Vestibule to the old mansion, and is now but little used. At either end are six fluted columns of the Ionic Order, supporting a deep cornice. The extent of the Saloon within the columns is in length fifty nine feet, and in width twenty feet. On each side of the doors leading to the domestic offices are bronzed busts of Charles II., and Sarah, second Duchess of Richmond. In niches are placed antique heads of Nero, Caligula, and two Roman Empresses, and on the upper end are two Library

were assembled, may not again occur, the Author conceived that the addition might prove an interesting record in future years.

Marquis of Anglesey, <i>London</i>	Earl and Countess Bathurst,
The Misses Alcock, <i>Midhurst</i>	Lady G. Bathurst
Mr. & Mrs. Aldridge, <i>Horsham</i>	Hon. W. Bathurst, <i>Wood End</i>
Capt. and Mrs. Appleby,	Mr. and Mrs. C. Baker,
<i>Littlehampton</i>	<i>Sennicotts</i>
Mr. and Miss Atherly, <i>Arundel</i>	Miss Baker, <i>Chichester</i>
Rev. H. Atkyns, <i>Chichester</i>	Mr. and Mrs. Batson, <i>Aldwick</i>

Tables, containing Atlases and Portfolios of valuable drawings and engravings. Over the fire place let into the panels are two paintings.

Mr. & Mrs. Barwell, <i>Ashfold</i>	Mr. Blagden, <i>Petworth</i>
Rev. W. S. and Mrs. Bayton,	The Misses Blagden,
<i>Westergate</i>	Mr. J. Blagden, <i>Chichester</i>
The Misses Bayton,	Sir E. Bowater, <i>London</i>
Mrs. J. Baker, <i>Chichester</i>	Mr. P. Boghurst, <i>Worthing</i>
Mr. Balchin, <i>Arundel</i>	Mr. & Miss Boghurst,
Mr. Battley, <i>Field Place</i>	Lieut. Boyce, <i>Bognor</i>
Mr. C. Beauclerk, <i>St. Albans</i>	Admiral and Mrs Bouverie,
The Misses Beauclerk, <i>Horsham</i>	<i>Portsmouth</i>
Mr. A. Berkeley, <i>Funtington</i>	Lieut. Borrer, <i>Henfield</i>
Mrs. A. and Miss Berkeley,	Mr. and Mrs. T. Broadwood,
Mr. Fitzhardinge Berkeley	<i>Horsham</i>
<i>Wood End</i>	Mr. and Mrs. J. Broadwood,
Lord George Bentinck, <i>London</i>	Miss Broadwood,
Lord George Beresford,	Mr. H. Broadwood, Junr.
<i>Avisford</i>	Rev. J. Broadwood, <i>Wiggenholt</i>
Rev. G. Betheune, <i>Whyke</i>	Mr. T. Broadwood, Junr.
Mr. C. Bedford, <i>Ashlyng House</i>	<i>Horsham</i>
Mr. & Mrs. T. Biddulph <i>Bognor</i>	Miss Brusby, <i>Chichester</i>
Mr. and Mrs. J. Bishop,	Miss Brereton, <i>Chichester</i>
<i>Westburton</i>	Mr. and Mrs. C. Bridger,
Mr. & Mrs. R. Birney, <i>Rogate</i>	<i>Worthing</i>
Capt. and Mrs. Blachford,	Mr. Bradburn, <i>Chichester</i>
<i>Fishbourne</i>	Mrs. and Miss Bradburn
Rev. R. Blakiston, <i>Chichester</i>	Rev. W. Bradford, <i>Storrington</i>
Miss D. Blades, <i>Fishbourne</i>	Mrs. and the Misses Bradford
Rev. Mr. Bland, <i>Slynfold</i>	Mr. Bradford, Rifle Brigade
Rev. T. and Mrs. Blagden,	Rev. T. Brown, <i>Chichester</i>
<i>Washington</i>	Miss Broughton, <i>Chichester</i>

201. A View of London from the Terrace of Richmond House, embracing the Thames, on which is seen a state Barge, boats and numerous figures; St. Pauls, &c,  
CANALLETTI.

(3 ft. 9 in. by 3 ft. 5 in.)

Rev. C. & Mrs. Buckner, <i>Whyke</i>	Miss Cutfield, <i>Chichester</i>
Mrs. & Miss Buhler, <i>Midhurst</i>	
Mr. and Mrs. E. B. Bunny, <i>Slinfold</i>	Mr. Dalbiac, <i>4th. Dragoons</i>
Mr. and Mrs. W. Butterfield, <i>Petersfield</i>	The Misses Daintrey, <i>Petworth</i>
Rev. Mr. Butler <i>Warblington</i>	Mr. Davidson, <i>Trotton</i>
	Mr. & Mrs. Daubez, <i>Worthing</i>
	Mrs. Davies, <i>Chichester</i>
	Mr. and Mrs. Davis, <i>Midhurst</i>
Lord Cantelupe, <i>London</i>	Rev. J. Delafield, <i>Littlehampton</i>
Rev. Mr. Calhoun, <i>Goring</i>	Lady C. Delafield,
Mr. Capel, <i>12th. Lancers</i>	Rev. Mr. and Mrs. Deacon,
Rev. Mr. Caunter, <i>Pulborough</i>	<i>Densworth</i>
Rev. D. & Mrs Clarke <i>Iping</i>	The Misses Deacon,
Miss Clifford <i>Slindon</i>	Mr. J. Deacon,
Lady Marianne Compton, <i>Coolhurst</i>	Mr. H. Deacon,
	Mrs. C. and Miss Dendy,
Mr. & Mrs. Coppard, <i>Horsham</i>	<i>Chichester</i>
Mr. Coffin, <i>Bognor</i>	Mr. and Mrs. J. Dennett,
Mrs. and Miss Coffin, <i>Bognor</i>	<i>Worthing</i>
Mr. Constable, <i>Bognor</i>	Capt. Dennett,
Mr. & Mrs. Cole, <i>Funtington</i>	Mr. T. P. Dennett,
Mr. and Mrs. H. Comper, <i>Chichester</i>	<i>Storrington</i>
	Mrs. and Miss Dennett,
Mr. E. H. Cobby,	Mr. and Mrs. C. Dixon,
Rev. Mr. and Mrs. Collins, <i>Stedham</i>	<i>Stansted</i>
	General Dickenson, <i>Worthing</i>
Sir J. G. Crosbie, <i>Watergate</i>	Rev. Mr. and Mrs. Dixon,
The Misses Crosbie,	<i>Ferring</i>
Capt. Crosbie,	Mr. C. S. Dickins, <i>Stoke</i>
Major Croft, <i>Chichester</i>	Lady E. Dickins, <i>Stoke</i>

202. A View in London, including the Gardens of  
Richmond House, White Hall, the old Treasury  
Gate &c. with figures. CANALLETTI.

(3 ft. 9 in. by 3 ft. 5 in.)

Mr. Dilke, <i>Chichester</i>	Mr. and Mrs. T. Evans,
Mr. W. Dilke,	<i>Leominster</i>
Mr. & Mrs. F. Dixon, <i>Worthing</i>	The Misses Evans,
Mrs. Gen. Dorrien, <i>Lavant</i>	Miss Eversfield, <i>Warnham Court</i>
Mr. C. Dorrien,	Mr. O. and the Misses Evans,
Rev. S. and Mrs. Douglas,	<i>Littlehampton</i>
<i>Ashling</i>	Mr. and Mrs. Farhill, <i>Southton</i>
Miss Douglas, <i>Ashling</i>	Rev. S. Fairless, <i>Itchenor</i>
Mrs. Dodd, <i>Chichester</i>	Capt. G. Falcon, <i>Runcton</i>
Mr. Drewitt, jun. <i>Arundel</i>	Mrs. G. Falcon,
Sir P. and Lady Durham,	Lord A. Fitzclarence, <i>London</i>
<i>Portsmouth</i>	Hon. C. Fitzroy, <i>Slynfold</i>
Miss Du Val, <i>Stoke</i>	Mr. Fitzpatric, <i>Bognor</i>
Mr. A. Duke, <i>Chichester</i>	Mrs. & Miss Fitzpatric, <i>Bognor</i>
Mr. & Mrs. W. Duke, <i>Arundel</i>	Mr. J. Fielding, <i>Haslemere</i>
Mr. & Mrs. C. Duke, <i>Lavant</i>	Mr. and Mrs. Fisher, <i>Midhurst</i>
	Dr. Forbes, <i>Chichester</i>
Mr. Edmonds, <i>Worthing</i>	Lieut. Forth, <i>Funtington</i>
Lieut. Edmonds,	Mr. and Mrs. J. B. Freeland,
Miss Edmonds,	<i>Chichester</i>
Rev. E. Eedle, <i>Bersted V.</i>	The Misses Freeland,
Mrs. and Miss Eedle,	Mr. W. H. Freeland,
Rev. Mr. and Mrs. Elms,	Mr. E. Freeland,
<i>Itchingfield</i>	Mrs. Gen. Frazer, <i>Ashling</i>
The Misses Elms,	Mr. & Mrs. G. Frazer,
Mr. and Mrs. Ellis, <i>Petworth</i>	Capt. C. Frazer,
Mr. R. Elliott, <i>Chichester</i>	Mr. and Mrs. Frankland,
Mr. J. Elliott, <i>Chichester</i>	<i>Muntham</i>
Mr. J. Elwes, <i>London</i>	Mr. R. French, <i>Littlehampton</i>
Earl of Erroll, <i>Richmond Park</i>	Lieut. Fullarton, <i>Chichester</i>



## 203. 204. 205. 206. Portraits of Race Horses.

WOOTTON.

*The latter of these four is in the passage leading to the old Dining Room.*

Col. and Mrs. Gascoigne, <i>Dale Park</i>	Miss Guy, <i>Westergate</i>
Mr. and Mrs. Gibbs, <i>Itchenor</i>	Mr. and Mrs. J. Hawkins, <i>Bignor Park</i>
Mr. J. G. Gibson, <i>Storrington</i>	The Misses Hawkins, <i>Bignor Park</i>
Mr. G. Gibson,	Mr. and Mrs. W. Harrison, <i>Emsworth</i>
Mr. Gillhum, <i>Chichester</i>	Mrs. Haslar, <i>Bognor</i>
The Misses Gillhum,	Mr. W. Hazlewood, <i>Slaugham Park</i>
Mr. C. Goring, <i>Wiston</i>	Rev. C. Hardy, <i>Hayling</i>
Mrs. and Miss Goring, <i>Wiston</i>	Mr. and Mrs. R. Haslar, <i>Aldingbourne</i>
Mr. H. D. Goring, M. P. <i>London</i>	Mr. & Miss Halsted, <i>Woodcote</i>
Mr. and Mrs. W. P. Goringe, <i>Southwick</i>	Mrs. Hale, <i>Petworth</i>
Mr. W. K. Gratwicke, <i>Angmering</i>	Mr. E. Hardy, <i>Walberton</i>
Rev. C. and Mrs. Green, <i>Midhurst</i>	Mr. C. J. Hector, M. P.
Rev. Mr. & Mrs. Green, <i>Rogate</i>	Miss Hector, <i>Petersfield</i>
Rev. J. C. Green, <i>Rustington</i>	Mr. and Mrs. E. Henty, <i>Ferring</i>
The Misses Green, <i>Rustington</i>	Mr. and Mrs. G. Henty,
Mr. and Mrs. J. P. Gruggen, <i>Chichester</i>	Mr. and Mrs. R. Henty, <i>Chichester</i>
Mr. T. Green, <i>Chichester</i>	Mrs. Heming, <i>Midhurst</i>
Mr. T. Groom, <i>Broadwater</i>	The Misses Heming
Mr. C. Groom, <i>Broadwater</i>	Hon. R. Howard, <i>London</i>
Capt. and Mrs. Graham, <i>Chichester</i>	Mr. and Mrs. Hasler Hollist, <i>Lodsworth</i>
Miss Graham, <i>Chichester</i>	Rev. T. Howe, <i>Bosham</i>
Rev. Mr. Green, <i>Oving</i>	

207. Race Horses training, with portraits of the third  
Duchess of Richmond and Lady Louisa Lennox.  
STUBBS.

(6 ft. 8 in. by 4 ft. 6 in.)

Mr. and Mrs. Hopkins, <i>Arundel</i>	The Misses King
Mr. R. Holmes, <i>Arundel</i>	Mr. J. King, <i>Loxwood</i>
Mrs. and Miss Holmes	Mr. J. King, jun.
The Misses Holland, <i>Poynings</i>	Rev. C. and Mrs. Kinleside,
Rev. W. and Mrs. Holland,	<i>Poling</i>
	<i>Chichester</i> Miss Kinleside, <i>Ham</i>
Dr. Hunter, 12th. <i>Lancers</i>	Rev. Mr. Klanert, <i>Petworth</i>
Dr. and Mrs. Humble, <i>Worthing</i>	Mr. D. Knight, <i>Chichester</i>
R. Hurst, Esq. M. P. <i>Horsham</i>	
Miss Hurst	Capt. Lawrance, <i>Portsmouth</i>
Mr. and Mrs. Hurlstone,	Mrs. and Miss Lawrance
	<i>Chichester</i> Mr. J. W. Ladbroke, <i>Petworth</i>
Miss Hurry, <i>Funtington</i>	Lord Leveson, <i>London</i>
	Lord and Lady G. Lennox,
Mr. and Mrs. Ingram, <i>Steyning</i>	Mr. and Miss Lennox
Mr. and Mrs. James,	Lord W. P. Lennox
	<i>Fair Oak Lodge</i> Mr. and Mrs. Levin, <i>Salthill</i>
Mr. and Mrs. Clarke Jervoise,	Rev. H. Legge, <i>Lavant</i>
	<i>Idsworth Park</i> Hon. Mrs. Legge
Mrs. & Miss Johnson, <i>Chichester</i>	The Misses Legge
Mr. E. Johnson	Mr. and Mrs. G. Lear,
Mr. J. Johnson	<i>Storrington</i>
The Misses Johnstone, <i>Chichester</i>	Col. Leslie, <i>Slington house</i>
Dr. Jones, <i>Horndean</i>	Lady Dorothy Leslie
Mr. A. Joseph, <i>Bognor</i>	Miss Leeves, <i>Tortington</i>
Col. and Mrs. Jones, <i>Portsmouth</i>	Sir H. Leeke, <i>Emsworth</i>
Mr. and Mrs. J. Jupp, <i>Pulbore</i>	Lady and Miss Leeke
	Mr. J. Lindegreen, <i>Portsmouth</i>
Hon. Capt. Keppel	Mr. J. Lidbetter, <i>Bramber</i>
Hon. Mr. and Mrs. King,	Mr. and Mrs. Logan, <i>Haslemere</i>
	<i>Fryern, Storrington</i> Mr. Lowndes, <i>Chichester</i>

208. Lord Holland, the Earl of Albermarle and others  
Shooting. STUBBS.

(6 ft. 8 in. by 4 ft. 6 in.)

- |  |   |
|--|---|
| Rev. Mr. and Mrs. Luxford,             | Mr. & Mrs. Minnett, <i>Highden</i>                    |
|  | <i>Bognor</i> Mr. Morant, <i>12th. Lancers</i>        |
| Rev. J. & Mrs. Lyne, <i>Emsworth</i>   | Mrs. Munday, <i>Hollybank</i>                         |
| Capt. and Mrs. Lyon, <i>Rogate</i>     | Mr. and Mrs. Murray, <i>Petworth</i>                  |
|  | The Misses Murray                                     |
| Mr. Maxse, <i>Minister from U. S.</i>  | Mr. W. P. Murray                                      |
|  | <i>to Belgium</i> Rev. Mr. Munroe, <i>Beeding</i>     |
| Mrs. and Miss Maxse                    |   |
| Mr. Maxse, <i>Woolbeding</i>           | Mr. and Mrs. Napper, <i>Petworth</i>                  |
| Lady Caroline Maxse                    | Countess of Newburgh, <i>Slington</i>                 |
| Sir T. M'Mahon, <i>Portsmouth</i>      | Major and Mrs. Newland,                               |
| Lady and Miss M'Mahon                  | <i>Midhurst</i>                                       |
| Capt. M'Mahon                          | Mr. and the Misses Newland                            |
| Mr. and Mrs. Arthur Mant,              | Rev. H. Newland, <i>Westbourne</i>                    |
|  | <i>Storrington</i> Mr. and Mrs. C. Newland,           |
| Miss Mant                              | <i>Westburton</i>                                     |
| Dr. and Mrs. M'Carogher,               | Mr. and Mrs. W. Newland, jun.                         |
|  | <i>Chichester</i> <i>Chichester</i>                   |
| Rev. J. W. Mackie, <i>London</i>       | Mr. J. Newland, <i>Broadwater</i>                     |
| Mr. J. P. Martin, <i>Pulborough</i>    | Mrs. and Miss Newland                                 |
| Mrs. and Miss Martin                   | Mr. and Mrs. H. Newland                               |
| Hon. P. Methuen, <i>London</i>         | Hon. Mr. Needham, <i>12th. Lancers</i>                |
| The Misses Merricks, <i>Runcton</i>    | Lady Nightingale, <i>Avisford</i>                     |
| Mr. & Miss M'Gregor, <i>London</i>     | Mrs. Major Nicolls, <i>Chichester</i>                 |
| Mrs. and Miss Mitford, <i>Petworth</i> | Marquis Northampton, <i>London</i>                    |
| Mr. W. Mitford                         | Rev. Mr. and Mrs. Nourse,                             |
| Rev. W. and Mrs. Miller,               | <i>Clapham</i>  |
|  | <i>Chichester</i> The Misses Noton, <i>Chichester</i> |
| Mr. J. W. Miller                       |   |
| Lieut. Miller, <i>12th. Lancers</i>    | The Misses Ommaney,                                   |
| Rev. E. & Mrs. Miller, <i>Bognor</i>   | <i>Warblington</i>                                    |

209. The third Duke of Richmond, his brother Lord George Lennox and General Jones on horseback, with servants and dogs.

(6 ft. 8 in. by 4 ft. 6 in.)

Mr. C. Osborn, <i>Hayling</i>	Rev. G. and Mrs. Porcher,
Mrs. and Miss Otter, <i>Chichester</i>	<i>Oakwood</i>
Mr. A. Otter	The Misses Porcher
Lieut. Otway, <i>Portsmouth</i>	Rev. R. Powell, <i>Boxgrove</i>
	Capt. Pole, 12th. <i>Lancers</i>
Hon. B. Paget, <i>Hampton Court</i>	Rev. G. Pocock, <i>Arundel</i>
Mrs. B. and Miss M. Paget	Mr. and Mrs. R. Prime,
Rev. J. Pannel, <i>Stansted</i>	<i>Walberton</i>
Mrs. and Miss Pannel	Mr. and Miss Prime
Mr. & Mrs. Padwick, <i>Horsham</i>	Mr. and Mrs. Price, <i>Chichester</i>
Mr. & Mrs. Parrott, <i>Fishbourne</i>	Mr. and Mrs. E. Prother, <i>Wales</i>
The Misses Pack, <i>Avisford</i>	
Mr. G. Paul, <i>Worthing</i>	Dr. & Mrs. Quarrier, <i>Hollybank</i>
Mrs. Paul, <i>Horsham</i>	
Mr. Lawrance Peel, <i>Brighton</i>	Mr. & Mrs. Rawlinson, <i>Horsham</i>
Lady Jane Peel	Rev. W. Ravenhill, <i>Leominster</i>
Capt. Penfold, <i>Rustington</i>	Mr. R. Raper, <i>Chichester</i>
Mr. T. Penfold, <i>Steyning</i>	Mr. R. F. Raper,
Mrs. H. and the Misses Penfold	Miss Raper,
Mr. Penfold, jun.	Sir T. Reynell, <i>Avisford</i>
Mr. & Mrs. G. Peskett, <i>Bognor</i>	Lady Elizabeth Reynell
Mr. and Mrs. Peckham, <i>Nyton</i>	Major Richardson, <i>Chichester</i>
Rev. W. and Mrs. Pearce, <i>Ham</i>	Capt. Richardson, <i>Findon</i>
Hon. Capt. Pitt, <i>London</i>	Capt. & Mrs. Rich, <i>Hamp. Court</i>
Mrs. and Miss Pilkington,	Mr. W. Ridge, <i>Chichester</i>
<i>Shopwyke</i>	Mr. C. Ridge
Mr. G. Pilkington	Mr. Rhoades, <i>Chichester</i>
The Misses Pilkington, <i>Chichester</i>	Mr. E. and Miss Rhoades
Hon. A. Ponsonby, <i>London</i>	Mr. and Mrs. W. C. Rhoades
Mr. Postlethwaite, <i>Hambrook</i>	Mr. Roods, <i>Petworth</i>

Leaving this apartment by a door on the right we enter the Old Dining Room, which is twenty five feet square. It contains two recesses filled with imple-

Col. Rowan, <i>London</i>	Mrs. Smith, <i>Stoke</i>
Rev. J. P. and Mrs. Roberts, <i>Chichester</i>	Miss C. Smith, <i>Horsham</i>
Mr. and Mrs. Rusbridger, <i>Goodwood</i>	Mr. P. Smith, <i>Horsham</i>
	Mr. and Mrs. Snook, <i>Chichester</i>
	Mr. St. George, <i>12th. Lancers</i>
	Mr. and Mrs. W. Stent,
Major and Mrs. Sandham	<i>Fittlewovth</i>
<i>Washington</i>	Mr. & Mrs. Stedman, <i>Horsham</i>
Mr. Sandham	Mr. and Mrs. W. Stedman
Mr. & Mrs. Sanctuary, <i>Horsham</i>	Mr. Stedman, Jun.
Major and Mrs. Sabine, <i>Tortington</i>	Miss Stedman,
	Mr. and Mrs. Stracey, <i>Bognor</i>
Mr. Saville, <i>Bognor</i>	Miss Stracey,
Admiral Schomberg, <i>Bognor</i>	Lord and Lady Suffield, <i>London</i>
Rev. Mr. and Mrs. Schomberg, <i>Edburton</i>	Lieut. Col. and Mrs. Swale,
	<i>Portsmouth</i>
Mr. W. Seymour, <i>Runcton</i>	Capt. and Mrs. Sweetenham,
Miss G. Seymour, <i>Wood End</i>	<i>Bognor</i>
Capt. Sivewright, <i>12th. Lancers</i>	Miss Sweetenham,
Col. and Mrs. Sissmore, <i>Bognor</i>	
Lady Shelley, <i>Horsham</i>	Mr. E. Talbot, <i>London</i>
The Misses Shelley	Mr. E. Titchener, <i>Chichester</i>
Mr. and Mrs. J. B. Shelley	Rev. Mr. Thompson,
Mr. and Mrs. Shirley, <i>Midhurst</i>	<i>West Wittering</i>
Mr. G. Shute, <i>Chichester</i>	Rev. Dr. and Mrs. Thornton,
Mr. Sherwood, <i>Chichester</i>	<i>Wisborough Green</i>
Mr. and Mrs. Smith, <i>Dale Park</i>	Miss Thomas, <i>Arundel</i>
Miss Smith	Mr. and Mrs. W. Thompson,
Mr. and Mrs. F. Smith, <i>Salthill</i>	<i>Bognor</i>
Capt. Smith, <i>Bognor</i>	Mr. Thurlow, <i>Slindon</i>
Rev. G. Smyth, <i>Pagham</i>	Mr. Tottenham, <i>12th. Lancers</i>
Mr. & Mrs. E. Smith, <i>Horsham</i>	Capt. Travers, <i>Portsmouth</i>

ments of Indian warfare, &c. The superior accomodation, however, afforded by the more modern portion of structure has thrown this room into this disuse.

Lieut. Travers,	Rev. Mr. Wells, <i>Wiston</i>
Rev. R. and Mrs. Tredcroft,	The Misses Wells
<i>Tangmere</i>	Mr. and Mrs. W. C. Webber,
Mr. and Mrs. H. Tredcroft,	<i>Lavant</i>
<i>Warnhamcourt</i>	Mr. Wells, <i>Midhurst</i>
Mr. W. Tribe, <i>Worthing</i>	Rev. C. Webber, <i>Chichester</i>
Mr. J. Tribe, <i>Steyning</i>	Rev. Mr. and Mrs Witherly,
Rev. J. Tuffnell, <i>Mundham</i>	<i>North Chapel</i>
Rev. W. Turner, <i>Goodwood</i>	Miss Wilmot, <i>Storrington</i>
Rev. Mr. and Mrs. Twyford,	Mr. J. F. Wilson, <i>Chichester</i>
<i>Trotton</i>	Mrs. White, <i>Wooldingfold</i>
Mr. and Mrs. S. Twyford,	Mr. W. Whitter, <i>Midhurst</i>
	Mr. Whitter, <i>Steyning</i>
Mr. E. Upperton, <i>Thakeham</i>	The Misses Whitter,
	Mr. & Mrs. H. White, <i>Bognor</i>
Lord Villiers, <i>London</i>	The Misses Whicher, <i>Petersfield</i>
Mr. & Mrs. A. Veal, <i>Chichester</i>	Rev. G. H. Woods, <i>Westdean</i>
	Mr. and Mrs. W. L. Woods,
Mr. & Mrs. Wardroper, <i>Midhurst</i>	<i>Chilgrove</i>
Mr. and Mrs. R. Wardroper	Mr. J. Woods, <i>Chidham</i>
Mr. E. Wardroper, <i>Arundel</i>	Rev. H. and Mrs. Wood,
Mrs. Warren, <i>Ashington</i>	<i>Chichester</i>
Mr. P. and the Misses Warren	Col. G. Wyndham, <i>Petworth</i>
Rev. W. and Mrs. Watkins,	Mrs. and Miss Wyndham,
<i>Chichester</i>	Col. Charles Wyndham, <i>Rogate</i>
Miss Watson, <i>Lancing</i>	Mrs. C. Wyndham,



## THE TAPESTRY DRAWING ROOM,

The principal saloon of the old house, is also comparatively deserted. It is nevertheless a finely proportioned and elegantly finished apartment. The windows open to the lawn and command a beautiful view of the grounds; the Dog Kennels a very handsome building, terminating the prospect. The Walls are hung with magnificent *Gobelin Tapestry*, presented by Louis XV. to the third Duke of Richmond when Ambassador at the French Court. It consists of four divisions representing scenes from the adventures of Don Quixotte. These beautiful specimens of skill and ingenuity are in the most perfect preservation, and have all the appearance of highly finished paintings. The immediate subjects are surrounded by imaginary frames, beyond which are festoons of flowers, and a peacock with its tail spread surmounts the whole. The colours are most brilliant, and the features of the numerous figures singularly expressive.

The largest, facing the windows is fourteen feet, by twelve feet, and contains ten figures, the subject is

Don Quixotte consulting the Enchanted Head.

The adventure of Mambrino's Helmet, which the Knight has just seized ; the poor barber is escaping in the distance—five figures.

*(9 ft. by 12 ft.)*

Don Quixotte fastened to the window by Maritornes—seven figures.

*(9 ft. by 12 ft.)*

The adventure at the Inn, with the Chambermaids.

*(17 ft. by 12 ft.)*

Over the door is a vase of flowers also in Tapestry, of great beauty, and of equal brilliancy with the larger pieces.

The plaster cast, from the face of William Pitt, taken a few hours after his death on January 23rd. 1806, by Nollekens, is preserved here in a glass case.

The Chimney piece is an exquisitely finished work of art, the production of one of the most celebrated of English Sculptors, John Bacon. It is in white marble, and consists of two figures male and female, about five feet in height, drawing aside a drapery which unveils the fire place, and forms the upper portion of the design.

It was executed for the third Duke of Richmond, from

whom the Sculptor received the sum of five hundred pounds.\*

The size of the room is thirty five feet, by twenty three; the ceiling with the cornice and mouldings richly carved and gilt: the floor is covered with a magnificent

\* Bacon's merits have been widely acknowledged—he felt where his strength lay, when he said his statues were his best works. He infused more good English sense into his sculpture than any preceding artist. Having little imagination, he willingly welcomed those figures which Spenser calls “dark conceits,” because they came without study or meditation. His style of sculpture was, with the exception of his single statues, decidedly of that kind called the picturesque. The result of the whole is sometimes magnificent—the figures are well placed and commanding—the auxiliary symbols are scattered with profuse liberality, and the workmanship is ever neat, skilful, elaborate.

\* \* \* \* \*

One day while he was in Westminster Abbey, he was accosted by a stranger, who said, “That monument to Chatham, sir, is admirable upon the whole, but it has great defects.” “I should feel obliged sir,” said the sculptor, “if you would be so kind as to point them out to me.” “That I will gladly,” said the stranger—“Why here! and there! and there!—don’t you see? bad, very bad!” and at every word he spoke he struck the places alluded to with the iron end of his walking stick, in a manner that seemed likely to hurt the work.

“But will you tell me, sir,” said the sculptor, “your reasons for thinking those parts bad?” “I have already done so to Bacon himself, sir,” said the critic, “so I shall not repeat them to you—I pointed out other defects too while the monument was forming, but he refused to be convinced.” “What then you are personally acquainted with Bacon?” said the sculptor, not a little amazed. “O yes, sir,” replied the other, “I have been intimate with him for many years; a clever man, sir, but obstinate.” “Were Bacon here now,” said the artist, turning away, “he would not like to hear a *friend* of such old standing speaking of his work so roughly.”

ALLAN CUNNINGHAM.

carpet of British manufacture to match the Tapestry.

The sofas and chairs, which are carved and gilt, are covered with white satin, richly embossed in various colors. Four looking glasses of very large dimensions occupy different parts of the room. Adjoining is

### THE STATE BED ROOM

Enjoying the same delightful prospect and embellished in a similar manner to the Drawing Room. The Tapestry is in four compartments, each nine feet by eleven feet, six inches, and represents the Seasons. The bedstead is a very gorgeous piece of furniture; the draperies are composed of crimson velvet and satin, with the arms of the family embroidered in gold. The apartment is replete with every comfort and elegance. Three pictures adorn the walls—

210. Portrait of the second Duchess of Richmond.

SIR G. KNELLER.

(7 ft. 4 in. by 4 ft. 6 in.)

*Represented in robes of state and wearing a coronet.*

211. View of Windsor Castle.

G. LAMBERT.

(3 ft. 10 in. by 2 ft. 8 in.)

212. View of Dover Castle.

G. LAMBERT.

(3 ft. 10 in. by 2 ft. 8 in.)

The Dressing Room attached to the State Chamber is a neat and elegantly furnished apartment, with two windows looking on the Gardens : with the exception of the following paintings however, there is nothing in its appearance which requires particular notice.

213. View in Rome ; the ruins of the Coliseum

H. VAN LINT.

(2 ft. by 1 ft. 4 in.)

214. View in Rome ; the ruins of the temple of Antoninus, &c.

H. VAN LINT.

215. Snow piece.

(10 in. by 7 in.)

216. Portrait of Madame de Montespan by a French master.

(3 ft. by 3 ft. 10 in.)

*A well painted and striking picture : in a rich undress, the right arm resting on a crimson cushion, with blue drapery. The attitude is elegant and unconstrained. The features full and voluptuous, and the draperies disposed with much ease and taste.*

217. A flock piece, with the inscription " Cathelouze a dieppe."

218. 219. Noon and Evening, a pair. C. POELEMBURG.

(10 in. by 7 in.)

## 220. View in Iceland.

*(3 ft. by 2 ft.)*

## 221. St. Madelina; a reclining female figure: a blue drapery loosely thrown over her. Copy from a painting by Coreggio in the Dresden Gallery.

*(3 ft by 2 ft. 2 in.)*

## 222. Battle piece.

*(2 ft. 4 in. by 2 ft.)*

In the passage which we now enter, is the staircase communicating with the sleeping apartments of the old House. In the one immediately over the Dining Room is a fine painting (223) of the first Duke of Richmond, when a youth wearing the robes of the order of the Garter, by Sir G. Kneller. In the Billiard Room in a glass case, is an Egyptian Mummy of a female, in an excellent state of preservation; it is about five feet high, and the colors of the figures and hieroglyphics with which it is covered are as brilliant as if recently laid on. It was sent to England from Egypt, as a present to the third Duke of Richmond, in a stone case, or coffin, on which an inscription had been placed, but the lid being unfortunately broken and lost, it is uncertain from whence



the body was taken, or what was the rank, which, when animated, it held in Society.\*

\* The following extract from a journal of M. Villoteau, communicated to M. de Sacy, will give a pretty correct notion of the swathings and general appearance of an embalmed Egyptian body.

“ The 5th of October, 1800, having left Carnak, we passed to the other bank of the Nile and encamped opposite the village of Gourney. Scarcely were we encamped, when we saw some men approach with dead bodies on their shoulders, which turned out to be mummies. They put them on the ground, and offered them for sale. One was the mummy of a female very well preserved. As we wished to know how it had been embalmed and swathed, we took off the outer covering, consisting of an upper and a lower part, the opening of which had been laced in front. With much care we took off a great number of bandages, which passed round the legs and feet, the thighs, the body, arms and head; and after this, we began to distinguish more clearly the forms of the extremities, the head, feet, and hands, while the shape of the bosom and body were still but faintly visible.

“ As we came nearer to the skin, the bandages were broader, and the extremities became distinct. At last we could clearly distinguish the nails of the fingers and toes, the nose, mouth, and eyes. Finally, we came to a kind of envelope which covered every part; so that we took off in a single piece the part which covered the higher division of the face, and which preserved perfectly the form of the projecting features. The other parts were more covered in proportion, but those where the embalmer had been skilful enough to fill up the form, shewed us nothing but black and dry members. The shape and the colour of the nails, expressed on the envelope, disappeared.

“ Yet all the parts of the body, though dried, retained their natural form. The hair, eyes, nose, and mouth were so well preserved, that one could easily recognize the expression of countenance which they must have produced. The hair was quite black, without any mixture of white hair, though the person appeared to have been old at the time of death. All that we could observe was, that it was a little red at the roots. The hair was well fixed, long, and divided into plaits, fastened up on the head rather carelessly; which makes me infer, that at that time the women let their hair fall down along their back in numerous tresses.

Again returning to the Staircase Hall, we shall conduct the Visitor through the principal suite of Chambers

“The eyelids, lashes, and eyebrows were still in their natural state—the eyes only appeared to be slightly injured, because they were dried, and the pupil had shrunk in a little. The nose was pretty nearly in its natural state, very regularly formed and very beautiful. The tongue was dry and like a piece of parchment. The lips were thin, and the mouth small. The teeth appeared to be worn out through old age, and to have lost their sharpness, but they were all there, and seemed not to have been decayed. Even at the present day, it is remarkable that the natives of Egypt have very good teeth, which they keep to the most advanced age. The head of this mummy presented in general a tolerably regular oval. The body had been opened on the left side of the stomach in order to get at the entrails, and to introduce the aromatic substances; and we drew out enough to satisfy ourselves, that these were resinous materials. As to the sexual parts, though dried, they preserved their form.

“This female mummy had the arms and hands extended, and placed along the body, while a male mummy, which we examined, had the arms crossed on the breast; facts which we observed to be of regular occurrence in the female and male mummies.”

The Book of Genesis contains the earliest notice of embalming in Egypt; and, independent of the evidence furnished by the mummies themselves, proves the high antiquity of the practice. When Jacob died—“Joseph commanded his servants the physicians to embalm his father; and they embalmed Israel. And forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed; and the Egyptians mourned for him threescore and ten days.” (Genesis, chap. l.) Jacob’s body was then carried into Canaan, accompanied by “all the servants of Pharaoh, the elders of his house, and the elders of the land of Egypt,” and deposited in the sepulchre which Abraham had purchased in the neighbourhood of Mamre. This was indeed “a very great company,” as the book of Genesis describes it, and the ceremony may fairly be considered as what usually occurred on the death of an Egyptian of high rank. Joseph also was embalmed, and he was put into a coffin or mummy-box in Egypt. When the children of Israel were flying from the bondage of the Pharaohs, they took with them the bones of their great ancestor Joseph, in com-

on the first floor. In the Ante-Room which is approached from the Gallery of the Staircase, is a collection of stuffed birds ; a model of a 74 gun ship, unrigged ; and very many rare and choice Engravings, among which we would select the following as worthy the attention of the connoisseur : the Pembroke family from Vandyke : Charles I. on horseback ; Charles I., full length ; Henrietta Maria and Children, from Vandyke : George IV. when Prince of Wales, from *Harlow* : Napoleon from *David* : Cenotaph of Lord Darnley and Battle of Carberry Hill : Francis, Duchess of Richmond, from Kneller and Lely : Charles II. from Lely : Queen Elizabeth's progress to visit Lord Hunsdon : Baron, Vertue, Strange, Faber, &c. engravers.

To the right we enter the apartments of the Duke and Duchess, comprising Turret, Sleeping, Dressing, and Bath Rooms. In the former is a collection of Sabres—one, very handsomely mounted, bears the following inscription, "Presented by the Goodwood Troop of Yeomanry Artillery to their Commandant, His Grace the Duke of Richmond, as a token of their respect and esteem"—and others, trophies of different victories. The following prints adorn the walls,

pliance with his dying injunctions ; and they finally deposited the remains of Joseph at Shechem, in the promised land, after having carried them about in their wanderings more than forty years.

*Egyptian Antiquities. L. E. K.*

The Duke of Wellington giving orders to his Generals previous to a General Action. The scene upon the ground of the Battle of the Nivelle.

Thomas Graham, Baron Lyndock, from  
SIR T. LAWRENCE.

“General Graham was born in 1750 and created a Peer in 1814 for his distinguished conduct and gallantry in the Peninsular War. His Lordship gained the Victory of Barrosa; and in every engagement in which it was his good fortune to be present, maintained the high character of devoted heroism, which the natives of the northern part of the Empire share with their southern Neighbours.”

Lieutenant General, Sir John Moore; fell at Corunna,  
January, 1809.

Right Honorable Major Cocks: fell at the Siege of  
Burgos, October, 1812.

Major J. Le Marchant; fell at Salamanca, July, 1812.

“In this charge, Major J. Le Marchant was killed at the head of his Brigade, and I have to regret the loss of a most able Officer.”

*Wellington's Dispatch, July 24th. 1812.*

Sir Ralph Abercrombie: fell in Egypt. Lord Hill, Commander of the Forces. Lord George Lennox—

224. Portrait, in crayons, of the late Duchess of Argyle.  
(2 ft. 8 in. by 2 ft. 4 in.)

225. Portrait of a child, with a doll.  
(2 ft. by 1 ft. 6 in.)

In the Dressing Room adjoining, are two water color Drawings by *Varley* and the following prints: portraits of the Earl of Uxbridge; Duke of Richmond; Lady Henrietta Mordaunt, afterwards Duchess of Gordon; Francis Stuart, Duchess of Richmond; and view of Christ Church College Oxford: over the fire place, fixed in the wainscot is

226. Portrait of Louisa, Countess of Berkeley.  
SIR G. KNELLER.  
(4 ft. by 3 ft. 3 in.)

In the chamber, which, with the other rooms is furnished with extreme neatness, in one painting are

227. Portraits of the three eldest Children of the Duke and Duchess of Richmond. MILLICHAT.

The prospect of the surrounding Country from the windows of these Apartments, is extensive and beautiful, and bounded by the English Channel.

In the corridor, behind the bedrooms, on the first floor, which extend along the entire front of the house, are a fine collection of chalk drawings, studies from the antique; two cabinets of rare china, and a third of shells and minerals. The walls on either side are lined with maps and prints, including a series of views in India; many by Woollett from Smith's pictures; death of Nelson from West; meeting of Henry VIII. and Francis I.; George III. and family from Zoffany; Abraham dismissing Agar, and Esther before Ahasuerus, from Guercino; &c. The following pictures are in the centre compartment of the corridor,

227. View from the gardens of Halnaker House.

*(7 ft. 6 in. by 3 ft. 10 in.)*

228. View of Halnaker House and Gardens.

*(7 ft. 6 in. by 3 ft. 10 in.)*

229. Portrait of Admiral Keppel.

ROMNEY.

*(2 ft. by 2 ft. 6 in.)*

AUGUSTUS KEPPEL, second son of the Earl of Albemarle who married Lady Anne, daughter of the first Duke of Richmond, was brought up under Lord Anson and was present at



the taking of Paita. In Hawke's action off Belleisle, he commanded the *Torbay*. 74. In 1762 he was promoted to the rank of Rear Admiral of the Blue. He represented Chichester from 1754 to 1761.

230. Portrait of Lady Louisa Conolley. ROMNEY.  
(2 ft. by 2 ft. 6 in.)

This Lady was the daughter of the second Duke of Richmond, and married, 1743, Thomas Conolly, Esq. of Castletown, in the County of Kildare, Ireland.

231. Portrait of William Bentinck, Earl of Portland.  
(2 ft. by 2 ft. 6 in.)

The ancestor of the Duke of Portland: he accompanied William III. from Holland, and held the first place in his confidence and favor. He was created in 1689 Baron of Cirencester, Viscount Woodstock, and Earl of Portland; he was made a knight of the Garter, and Groom of the Stole to the King; he Commanded a Dutch Regiment of Horse-Guards, with which he attended the King to Ireland in 1690, and was his Lieutenant General at the battle of the Boyne; he attended the King in all his wars, and was constantly employed in public business throughout King William's reign, and was the last person the King spoke to at his death. The Earl afterwards led a retired life, and died in 1709.

232. Portrait of Pope Clement XV.  
(2 ft. 4 in. by 3 ft. 1 in.)

## 233. Portrait of George, first Marquis of Huntly.

*(2 ft. by 2 ft. 6 in.)*

Five chambers occupy the front of the mansion: they are very handsomely furnished, and replete with every elegance and comfort. The centre one which is immediately over the Entrance Hall, is termed the China Room, and is fitted up with articles of Indian Manufacture. Recesses at each end are filled with a valuable collection of Dresden, Sevre and Indian porcelain consisting of the choicest vases, bowls, jars, tea and other services.

The walls are hung with an Indian chintz paper, and two very large plates of looking glass are let into the side of the apartment, and two others are placed over the chimney pieces; the facings of the shutters are also fitted with glass. The windows open to the upper colonnade forming a delightful promenade, and commanding views of the coast for many miles.

In the four other rooms, the lover of art will be gratified by the drawings and numerous prints, both colored and plain, with which they are adorned: Mrs Siddons from Lawrance; Lord Nelson, from Bowyer; Battles of La Hogue and the Boyne, from West; the Duchess of Bedford from Hoppner; three Children of Charles I. from Vandyke; Marquis of Anglesey from Strockling; may be noticed as very choice and fine impressions.

Among them, however, we must not omit to call attention to a series of portraits in crayons of the members of the celebrated "Goodwood Hunt;" these comprise the following names,

Lady Louisa Lennox	Hon. T. Steele
Lady Mary Lennox	Mr. R. Steele
Dowager Lady King	Mr. Peckham
Mrs. General Dorrien	Mr. and Mrs. Tredcroft
Miss Bunbury	Mr. and Mrs. Leeves
Earl of Egremont	Colonel Teesdale
Lord King	Rev. Mr. Toghill
Lord Pelham	Rev. Mr. Alcock
Sir H. Fetherstonhaugh	

In the East Wing and over the new Ball Room is an extensive suite of chambers, very neatly finished and fitted up, and like almost all the other apartments of the house, covered with drawings and engravings.

We have thus concluded our imperfect survey of the interior of Goodwood House. Much has doubtless been omitted, and still more, perhaps, too hastily dismissed that might have merited a careful, and more minute investigation: but the limits to which it was originally proposed, that this publication should extend, have already been exceeded; while at the same time, a more diffuse and critical examination of the pictures would scarcely have been in accordance with the object for which it has been compiled.

## THE PARK.

High Wood—Temple of Minerva and Neptune—Hermitage—  
Orangery—Dairy—Trees—Gardens—Dog Kennels—Stables  
—Pheasantry—Cairney Seat, &c. &c.

That species of Landscape, known as Park Scenery is peculiarly a characteristic of England. The attachment of all classes to a rural life, is strongly displayed in the Mansions, the Villas, and the beautiful Cottages which form so prominent a feature over the face of the whole country. There is nothing which strikes foreigners so much as the beauty of our country abodes, and the peculiarity of our country life. “The elegancies, the arts and refinements of the city are carried out and blended, from end to end of the island, so beautifully with the peaceful simplicity of the country, that nothing excites more the admiration of strangers than those rural paradises, the halls, castles, abbeys, lodges, and cottages in which our nobility and gentry spend more or less of every year.”\*

\* Howitt.

A Park, by which is meant some hundreds of acres of ground, set apart for pleasure, planted with noble trees and surrounding a country seat, is almost unknown except in England; "and the rich green velvet turf which characterises an English Park is no where to be found after leaving Great Britain, till it is accidentally met with in some nook of a Swiss Valley or on the summit of some Appenine."\*

Although nature may do much towards the formation of these beautiful scenes, yet man does much more: a picturesque or commanding situation, without the intervention of art may be wholly thrown away, while oftentimes, by the merely judicious grouping of trees of different forms, a spot unmarked by natural beauties—a lawn unvaried by a single swell, may present an agreeable and a lovely scene. But at Goodwood, both nature and art have contributed with a liberal hand.

The situation of the House, although not in the centre of the Park, is nevertheless so far removed from its extremities, as to have ample space around it. To the East, at the distance of a few hundred yards, commence those beautiful swells and valleys, which add so greatly to the charm of the landscape, and mark peculiarly the cultivated scenery of the South Downs. It was the intention of the third Duke the great improver of these

\* Sir T. Dick Lauder.

estates, to have surrounded the entire park with a flint wall, which was commenced in 1761, that the Deer, now as then, kept at Halnaker, might have been introduced into it. This undertaking, however, was never carried into effect, and in many parts the plantations are the only boundaries.

The grounds immediately connected with the House, termed the High Wood, include about forty acres, and are enclosed on all sides. The approach from the windows of the Tapestry Drawing Room is very pleasing; they open to an extensive lawn of the finest turf, bounded on each side by forest trees, grouped with much effect.

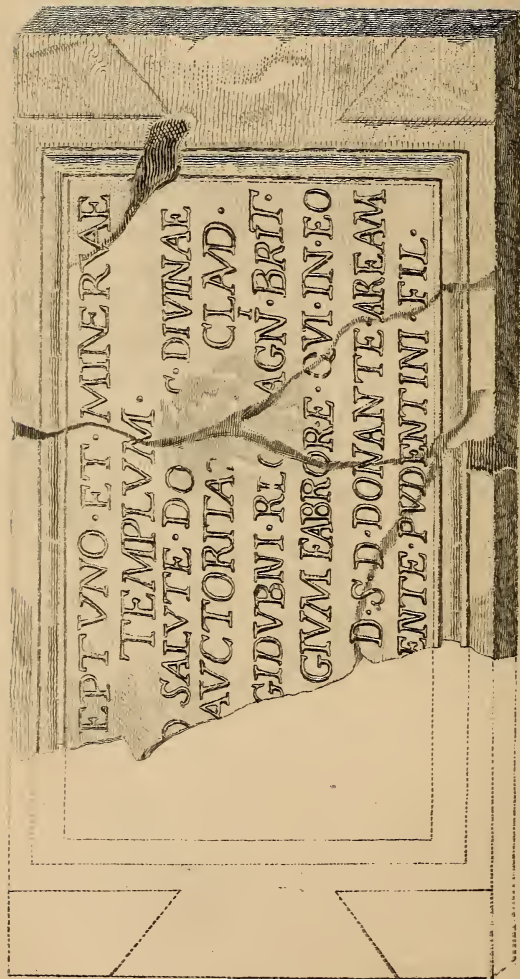
To the right on an artificial elevation, a temple has been erected for the purpose of receiving a Stone, bearing one of the earliest Roman inscriptions in England. It was discovered in 1731, in digging the foundations of the Council Chamber in the City of Chichester, and although partly defaced and broken, the inscription may be readily made out; it is as follows

NEPTVNO ET MINERVAE  
 TEMPLVM  
 PRO SALVTE DOMVS DIVINÆ  
 EX AVCTORITATE IMP. TI. CLAVD.  
 ET COGIDVBNI REGIS MAGNI BRITANORVM  
 COLLEGIVM FABRORVM ET QVI IN EO  
 A. S. SVNT D. S. D. DONANTE AREAM  
 PVDENTE PVDENTINI FILIO.

*Translation.* The Temple of Neptune and Minerva, erected for the







SEPTVNO·ET·MINERVAE  
TEMPLVM·  
D·SALVTE·DO·DIVINAE  
AVCTORIA·CLAVD·  
GIDVBN·RIC·AGN·BRIT·  
GIVM·FABRORE·QVI·IN·EO  
D·S·D·DONANTE·AREAM  
ENTE·PVDENTINI·FIL·

ROMAN INSCRIPTION AT GOODWOOD.

The stone is of grey Sussex Marble, and seems to have been about six feet long by two feet and three quarters broad, the letters beautifully and exactly drawn, and three inches high. Near the spot where it was found, at the depth of four feet, the remains of two stone walls, three feet thick, and forming an angle were also discovered, probably part of the Temple to which this stone relates. On either side of it are statues of Neptune and Minerva, and above a head inscribed *Claudius Cogidubnus*.\*

In the centre of the wood is an artificial glen, representing the scene of an Earthquake, with the ruined wall of an Abbey or Chapel. The introduction of such at-

health and preservation of the Imperial Family, by the authority of King Cogidubnus the Lieutenant of Tiberius Claudius Augustus in Britain. The company of Artificers, with those who were ambitious of the honour of supplying materials, defrayed the expence,—Pudens, the son of Pudentinus gave the ground.

The City of Chichester was formerly a Roman station; and there is little doubt that the present walls occupy the scite of those built by the Romans, and that the plan of the City, with but little alteration, remains exactly as it was when they had possession of Britain.

\*Tacitus tells us several cities were given to King Cogidubnus after the success of Aulus Plautius and Ostorius Scapula under Claudius for his fidelity to the Romans; and according to the Roman custom he here takes the name of his patron, and styles himself Tib. Cl. Cogidubnus King and legate of the emperor in Britain. By his order a college or company of artists or mechanics like those on Vitalis's epitaph at Bath under which denomination were included several sorts of workmen together, dedicated this spot to Neptune and Minerva, the one the sovereign of the sea, which perhaps came up to the walls of the station, the other the patroness of arts."

tempts is at all times a matter of doubtful taste, and in the immediate vicinity of groves and highly cultivated garden scenery, its propriety is more than questionable. If the idea of its being artificial can be lost in the creation of wildness and solitude, the object is fully answered; but if, as is generally the case, the work of man is visible, where nature alone could produce the desired effect, the result can hardly fail to be poor and indifferent. In the present instance however, the thick foliage of the magnificent trees around tends in a great measure to keep up the delusion. In the centre is a very fine Horse Chesnut.

Peace! if thou hast on earth a bidding place  
'Tis surely mid this Solitude's deep shades,  
Where Nature's worshipper may fondly trace  
Scenes which thy holiest influence pervades.  
The Sabbath, with its silence and repose,  
Now calmly reigns, and to the pensive mind  
Imparts a healing balm for all the woes  
That flesh inherits. Oh tis sweet to find  
Amid life's waste a resting place like this,  
Where care and grief and pain may sleep awhile  
And infelt Joy assume her sweetest smile.  
Thus heaven vouchsafes a foretaste of its bliss,  
Thus graciously refines and fits the heart  
To act, whate'er our fate, its destined part.

CHARLES CROCKER.

Adjoining the ruins is an Hermitage, before the door of which is placed an open stone coffin. Beneath are various subterraneous walks, intended to have been ap-

propriated, at least such is the tradition, to the sole use of the solitary being who was to have tenanted the lonely spot.

Not far removed is the Orangery, which, although an ample building is not well calculated for the object to which it is applied: it contains, nevertheless a good collection of trees. The parterre in front is very pleasing: it is judiciously laid out in flower beds, and entirely surrounded by lofty trees whose different forms and colors blending with, and receding behind each other make up a delightful retreat.

In another part of the plantation is the Dairy, an elegant little building, tastefully and completely fitted up; attached to it is a refreshment room, open to the grounds and representing the interior of a gothic temple, the roof is formed of carved oak and the buttresses which support it are terminated by figures bearing shields, on which are emblazoned the arms of Lennox, Kerouaille, Brudenal, and Cadogan; the windows are of colored glass. We cannot however but express a regret that it is in a state of delapidation, a very trifling expense, and a little care would yet arrest the hand of time, but they must be promptly applied or neglect will have done its work. The garden in front of the Dairy is devoted to the raising of plants and shrubs to feed the flower beds of the ornamental Gardens.

Throughout the whole of these extensive grounds,

there is certainly one leading defect—the absence of a general plan, by which the various parts—each beautiful in itself—might be so assimilated and connected as to form a magnificent and harmonious whole. There are many scenes of surpassing beauty, but they do not improve each other; the noble avenue of chesnuts—the plantations of the Orangery—the flower Garden—the Hermitage—are all distinct and unconnected features.\*

In the Park and High Wood many of the timber and ornamental trees are well worthy of notice. They consist principally of Cedar, Beech, American Oak, Larch, Fir, Lime, Tulip, Cyprus, Plane, and Chesnut. The woods are very extensive and consist of Beech, Larch, Spruce and Scotch Fir, the three latter however are fast disappearing, and before many years the Beech will alone remain. The whole of the plantations were formed by the third Duke.

On the 2nd. October 1759,† twenty fine Magnolias were planted around the house, of these, two were twenty feet high, the largest seventeen inches in circum-

\*“There is no grand walk proceeding from the house through the scenery. Whatever may be the beauties of a residence they are lost without this master-walk, which operates as a leading principle to guide in the emplacement and character of all the details.”—LOUDON.

† From a MS. note in the handwriting of Peter Collinson, on the back of the print of the *Magnolia Grandiflora*, in Catesby's Natural History of South Carolina, in the wainscot Library.



ference and the other fourteen and a half inches, measured about four inches above the ground. There now remain but two, one in front of the Orangery, and another in the high wood. The latter is fast decaying, and an unfavorable situation, surrounded by tall forest trees will soon complete its destruction; the trunk is hollow and partly gone, but its circumference when perfect, four feet, ten inches, may be accurately ascertained, its height is about thirty five feet.

The cedars (*Pinus Cedrus*) are the greatest ornament of Goodwood. We learn from a MS. memorandum written on the title of Miller's Gardener's Dictionary in the Library, that "in 1761 the Duke of Richmond planted one thousand Cedars of Lebanon,\* four years old, procured for him by his friend, Peter Collinson, the Duke being then twenty six years old. About fifty were planted between the two roads that lead, the one from Rook's Hill's gate, the other from the pond on Harroways, towards the Swan's pond. These fifty are planted at the junction of these two roads, not far from the wall with brick piers. About two hundred more were put in the same plantation about——yards south

\* Of these, one hundred and thirty-nine only are remaining, in the following positions—Goodwood Park 36—Road to Molecomb 62—Garden Coppice 10—Paddock near the Valdoe 4—Waterbeach Garden 1—Halnaker Farm near the Mortar Mile Cottage 1—High Wood 25—Total 139.

of the door in the wall called the———door. About fifty more were put in the same plantation, at the head of the Warren bottom. Two or three hundred were put in the plantation west of the new kitchen and and flower garden; the remainder were dispersed in the clumps in the park and at Molecomb.\*”

In the sacred writings we find frequent mention made of the Cedar. “The voice of the Lord breaketh the Cedars of Lebanon.” “The righteous shall flourish like a palm tree, and spread abroad like a Cedar of Lebanon.” “Behold” says the Prophet Ezekiel “the Assyrian was a Cedar in Lebanon, with fair branches, and with a shadowing shroud, and of a high stature; and his top was among the thick boughs. His boughs were multiplied and his branches became long. The fir trees were not like his boughs, nor the chesnut trees like his branches, nor any tree in the garden of God like unto him in beauty.”

The expression, his top was among the thick branches is singularly expressive; in cedars the leading branch continues to spire above the rest, till the tree has attained its full size, it then becomes what is now termed clump-headed or in the metaphorical language of the East, its top is among the thick branches, and this is the state

\* Molecomb is a pretty villa in Goodwood park, situated at the head of one of the valleys: it was till lately the residence of Lord George Lennox.

in which they are most perfect and beautiful. Many of the trees at Goodwood have reached their full growth, at least the highest perfection which they ever attain in this climate. The finest tree is in a paddock near the dog kennels, it measures in circumference nineteen feet, at about four feet from the ground, and just above where the first branch shoots, upwards of twenty five feet. Opposite the house, near Waterbeach, are several others, two of which are eighteen feet; one, eighteen feet six inches; and a fourth seventeen feet six in circumference, their height varies from fifty to sixty feet; some of the principal limbs exceed ten feet in circumference.

The Beech flourishes here and attains to a very large size, and very many might be selected as remarkable specimens; opposite the Entrance to the Stables is a very fine one, measuring at four feet from the ground eighteen feet in circumference.

There are several varieties of Fir—and those trees which grow in detached situations possess much picturesque beauty. Near the Kitchen gardens is a spruce fir, one of the tallest trees in the park. The Scotch fir is but little esteemed as a park tree. Gilpin remarks “it is a hardy plant and therefore put to every servile office. If you wish to screen your house from the south west wind, plant Scotch firs and plant them close and thick. If you want to shelter a nursery of young trees,

plant Scotch firs, and as the phrase is, you may afterwards weed them out as you please." They are seldom planted as single trees, or in a judicious group; but generally in close compact bodies, in thick array, which suffocates them; and if they ever get loose from this bondage, they are already ruined. Their lateral branches are gone, and their stems are drawn into poles, on which their heads appear, stuck as on a centre. In many parts of the Highlands it becomes a majestic tree.—In a valley near the workshops are several very fine silver firs, and at the Orangery a few good Weymouth pines.

The Tulip Trees and Virginian Oaks were planted in the year 1739, of the former there is a very fine specimen in the High Wood, and many others are scattered through the plantations. In its native country, it surpasses most other trees in height and in the beauty of its foliage. "The perfect straightness and uniform diameter of its trunk for upwards of forty feet, the regular disposition of its branches, the great richness of its foliage, and the grandeur of its odoriferous flowers entitle it to be considered one of the most magnificent vegetables of the temperate Zone".

Of the Oak there are many kinds to be met with here: in the gardens in front of the house are three (*Quercus Suber*) Cork trees, evergreens and natives of South Europe. They are not common in England. The fungous bark produces the true cork; the leaves are of an oval

figure with sawed edges, their upper surface is smooth and of a strong green color, and their under surface is downy. The acorns are longish, smooth, and brown when ripe, and of the size and shape of some of our common acorns, to which they are so much alike, as not to be distinguished when mixed together. In the High Wood near the wooden bridge leading to the orchard and flower garden is a remarkably fine Austrian or Turkey Oak (*Quercus cerris*). It is distinguished by oblong and pointed leaves, jagged, and a little hoary on the under side: the acorns have rough, prickly cups. Immediately surrounding the House and near the stables are flourishing Oak plantations, principally Virginian, many of the trees being of great height. Sussex has been celebrated for its timber, and especially for its oak, from the remotest antiquity. Before the Norman Conquest it was one continued forest, and even now it contains not less than one hundred and eighty thousand acres of woodland. The Weald here is every where overspread with wood, which is so natural to the soil, that if a field were sown with furze only, the ground would be covered with young oaks in the course of a few years. The quality of the wood is so well known to be superior, that the navy contractors have generally stipulated for Sussex oak in preference to every other kind.\*

\* Gilpin—Sir T. Dick Lauder.



In the High Wood are very luxuriant evergreen Oaks ; a Phillyrea of considerable size and beauty ; a noble avenue of Chesnuts, terminated by the statue of a recumbant Lioness ; and very many fine specimens of the deciduous Cypress.

A few Plane trees (*Platanus Orientalis*) are scattered through the Park, one opposite the Dog Kennels has attained to a very large size and is a picturesque and beautiful tree.

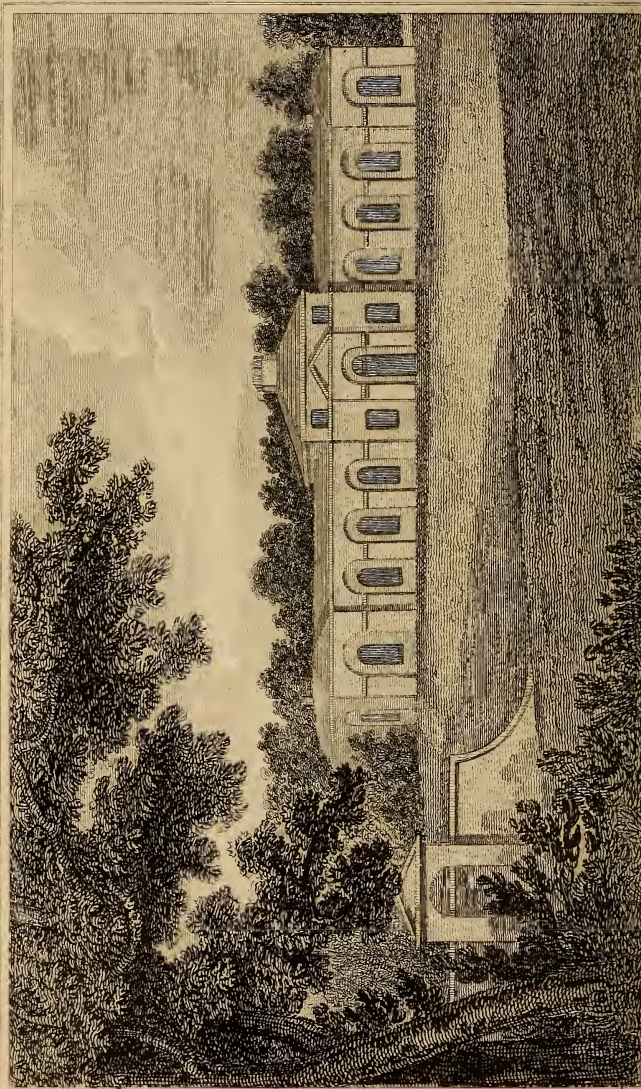
The Gardens of the Library and Conservatory fronts, are planned with much taste, and are kept filled by a succession of flowering plants. The kitchen Gardens are at the extremity of the Park, near the Waterbeach Entrance. They are large and surrounded by excellent old walls, covered with choice fruit trees, they also contain a row of very fine fig trees which bear most abundantly. At the lower end is an immense Tennis Court, erected at a very considerable expense, but now out of repair: it is occasionally used for the purpose of the meetings of the West Sussex Agricultural Association.\*

A commodious Inn at Waterbeach joins the Park ; in

\* We cannot forbear to notice this most excellent Society, which has now been in operation for upwards of four years. Its object is to encourage meritorious and industrious Agricultural Labourers, of both sexes, by offering numerous rewards to such of them as shall in their various situations have been distinguished for industry, honesty, sobriety and general good conduct.







THE DOCK KENNELS, GOODWOOD.

Published by W.H. Mason, Winchester.

the yard behind the house, is a grove of singularly fine Horse Chesnuts.

The DOG KENNELS and the STABLES are two of the most complete establishments of their kind in England. The former is erected on a rising ground, about a quarter of a mile from the house. It is in length about one hundred and forty-eight feet, the height of the centre is twenty-eight feet and of the wings eighteen feet, measured from the crown of the arches on which it is built. In the construction of the underground works extraordinary pains were taken; the reservoir, which extends under the whole of the building is capable of containing ten thousand hogsheads of water, and may be emptied by means of drains with ease and rapidity. The distribution of the building is in four kennels; two of them thirty-six feet by fifteen feet, and two others, thirty feet by fifteen feet: two feeding rooms, twenty-eight feet by fifteen, in each of which is a ventilator at the top, and stoves to warm them in winter, or air them in damp weather.\* It was erected by the

\* A pack of hounds has not been kept at Goodwood for some years, and the arrangement of the rooms is to a certain extent altered, some of them being divided and used as ordinary apartments. But as the change is merely temporary, it was considered better to speak of the building as it formerly existed, and as it might, and we hope may, with very trifling expense, again exist. It is at present occupied by Mr. Kent, the Trainer of the Duke's Stud.

third Duke of Richmond, from the designs and under the superintendence of James Wyatt.

The STABLES, which are close to the House are a handsome quadrangular Building erected from a design of Sir William Chambers, by the third Duke of Richmond, in the early part of his life. They contain, independent of various offices, stalls for fifty-four horses, with rooms above for grooms, and stable-keepers.

The PHEASANTRY is situated to the north-east of the House, and it would be difficult to select a more beautiful and enchanting scene. It affords a strong proof how much a barren and uninteresting spot may be improved by judicious planting and by the exercise of taste and discrimination. It was originally a chalk pit, forming an amphitheatre, with high and steep banks, except on the South, where, from its being dug out on the declivity of a hill, it is open, and commands a beautiful and extensive prospect of the country to the sea.

The place is surrounded by a wall, but in consequence of its being continued to the south along a deep haha, the view from within is uninterrupted. The sides are planted with evergreens, and cut into paths leading to the summit, around which is a turfed walk; it also contains numerous fine trees, among which a cedar towers pre-eminent. The Pheasantry as its name denotes is applied to the breeding and preservation of rare and valuable birds, which, here in great numbers enjoy a con-



siderable degree of liberty. The collection of gold and silver pheasants is very choice, and perhaps scarcely to be equalled in the kingdom ; there are also several species of very fine parrots, parroquets, and cockatoos. In the aviary, a long and handsome building to the right, are various other foreign birds ; as well as doves, canaries &c. &c. The surface of the ground at the bottom, has been levelled and turfed, and a new pond, well stocked with gold and silver fish, has been recently added. At the extreme end is a cottage inhabited by the keeper, who certainly rejoices in one of the most romantic and picturesque abodes, that nature and art ever contributed to form.

CAIRNEY SEAT is situated just above the Pheasantry and nearly at the summit of the hill. It was erected from the materials of the tower of Hove Church, on the fall of which they were purchased and applied to their present purpose, and received its name from that of a faithful old servant of the family, who in the latter years of his life was much attached to the spot. Its situation is unrivalled, and the prospect embraces an immense extent of the coasts of Hampshire and Sussex, with the intervening plains spread out like a panorama beneath. It is a small building in the Venetian style and was intended for an occasional summer retreat. It contains a lofty banqueting room, which was originally fitted up in

a very costly and magnificent manner, most elaborately painted and gilt, and with statuary marble chimney pieces. Having, however, been suffered to go to decay, it underwent a few years since a complete repair, when it was divested of all its ornaments and beauty, and finished more plainly and substantially.

By the kindness of the Duke of Richmond, Cairney Seat is placed at the disposal of the public, and throughout the summer it is much resorted to by the inhabitants of Chichester in pleasure parties. Attendance is provided; and the precaution of securing a ticket for the day, which may be obtained of the Steward at Goodwood, will always provide against disappointment.

Under the portico at the entrance to the banqueting room was the horoscope, or configuration of the Planets at the birth of the second Duke of Richmond on the 18th May, 1701.

Within the shrubbery is a shell grotto of exquisite workmanship, which owes its origin to the taste and perseverance of Sarah, second Duchess of Richmond and her daughters. It is paved with black and white marble, and horses' teeth. Its length, including an alcove is fifteen feet, six inches, and the breadth ten feet, six inches. Its height from the floor to the crown of the arch which forms the ceiling is upwards of eleven feet.

The greatest care and order have been displayed in the disposition of the numerous varieties of shells into com-



partments and devices ; in the recess are niches fitted with mirrors, over and around which are vases and cornucopias of flowers, all of shell work. The wood-work of one portion of the arch has unfortunately fallen, leaving a blank space, which much deteriorates from its general effect.

## THE SHELL HOUSE.

Did some enchanter wave his potent wand,  
This beauteous grot to rear by magic spell ?  
Or hath some wonder-working fairy band  
The fabric raised where fitly they might dwell ?  
Alas ! the silent workings of decay,  
Too visible in all around, proclaim  
The work of human hands long pass'd away :  
But by this fair creation known to fame.  
Here day by day the Noble Fair Ones plied  
And saw their work to full perfection grow  
With gladden'd eyes---and haply never sighed  
To think that Time so soon might overthrow  
Their well-wrought task---but Wisdom truly cries ;  
“ They build too low who build beneath the skies.”

CHARLES CROCKER.

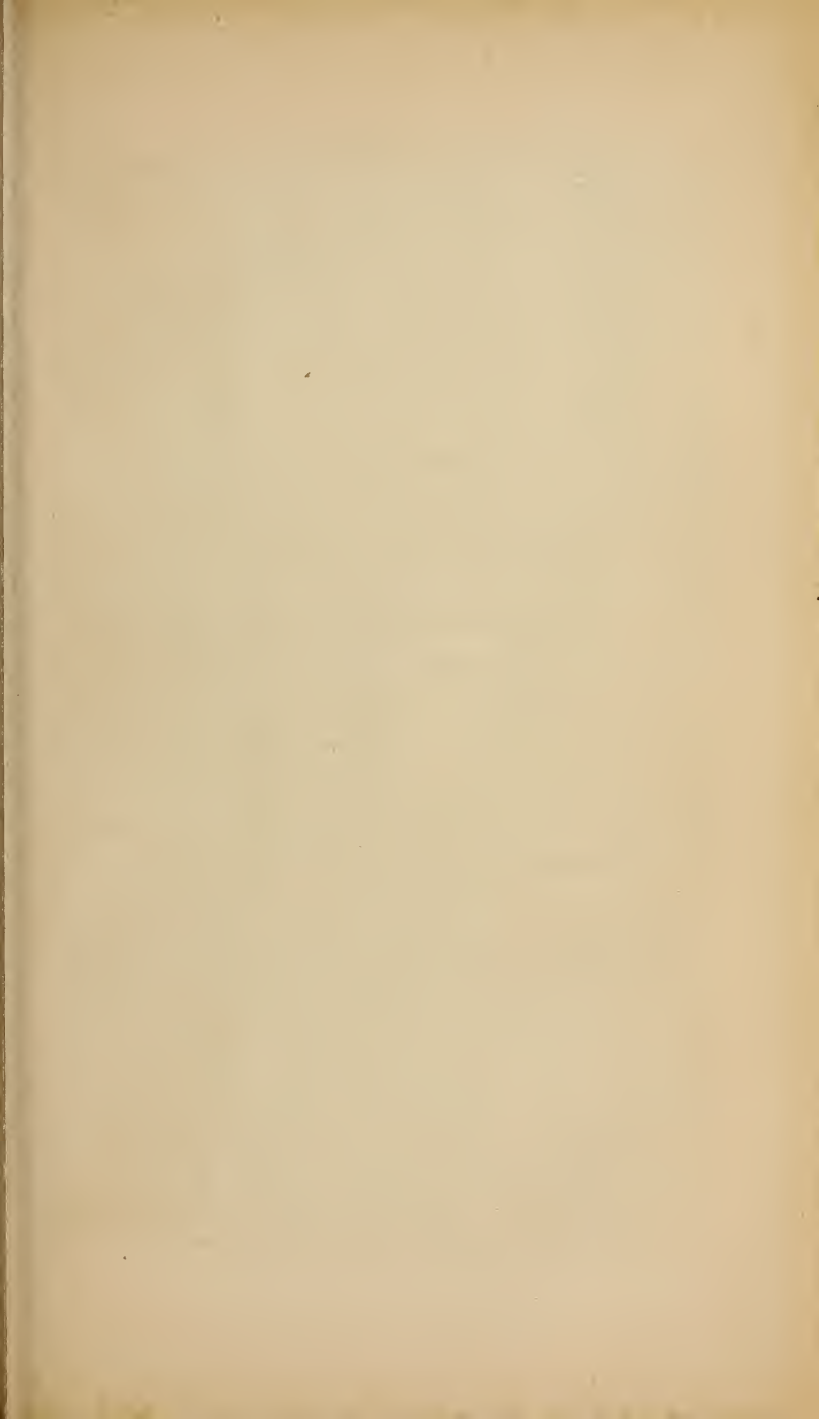
## ST. ROCHE'S HILL,

Trundle or Encampment—Barrows—Tumuli—British Villages.

From the contemplation of these scenes, embellished by all the skill and resources of men in the highest state of civilization, we turn to a subject no less replete with interest—their state when tenanted by the early inhabitants of this Island in ages, long gone bye.

The indifferent observer might wander over these extensive Downs, nor meet with any object, which would attract his slightest notice: but to the enquiring mind, there is not an inequality on the surface—there is not a hollow, or an elevation which breaks its even roundness—nay, not even a mole-hill, but may convey unquestionable proof of the existence of a numerous people whose habits and condition, the evidence afforded in these earth-works, assists very materially to illustrate.\*

\* In traversing these extensive Downs, our attention is continually arrested by the works of the ancient Britons, strong fortresses, circles,





Height 702 Feet

ANCIENT ENCAMPMENT ST. ROCHE'S HILL

T. King del. & sculp. Chichester

There is perhaps no subject which has stronger claims on the attention of the Historian and the Antiquary, than the careful examination of the relics of the Antient Britons—the occupants of this Island 2000 years ago—and there is certainly no locality in the whole Island which offers a wider, or more fertile field for investigation and research, than Sussex, and in fact all those counties, through which the range of the chalk hills extends. But how interesting soever the enquiry might prove, it must of necessity, in these pages, be brief and limited.

St. Roche's Hill is a fine elevation about a mile from Goodwood House: its height above low water mark, is 702 feet. On the summit is a large circular camp or entrenchment of earth-work, including an area of about five acres, It has a deep fosse, and an outer and inner vallum. The inner vallum is raised to the height of about four feet all round the edge of the enclosure, most

barrows, and other inequalities in the ground, which are evidently contrary to nature. Whoever has studied attentively the formation of our chalk hills, will observe, that all maiden downs, by which I mean all land untouched by the plough, bears a most even and smooth surface; and whenever we find the appearance of that surface altered by excavations and other irregularities, we may there look with a prospect of success for the habitations of the Britons; and especially if the herbage is of a more verdant hue, and the soil thrown up by the moles of a blacker tint. There, on turning up the soil, will be found convincing proofs of ancient residence, such as animal bones, pottery, brick tiles, and coins of the lower Empire. *Sir R. C. Hoare.*



probably by the earth taken from the apex of the hill which has been levelled to a perfect plane within the fortification. The depth of the fosse could not have been less than eighteen feet. At present there are two entrances, but the original Barbican was on the west side only; that on the east is evidently a modern innovation. Exactly in the centre are the remains of a cell, now level with the ground, the walls of which are composed of flints cemented with mortar so very hard, as to render them almost immovable; its size is fourteen feet by eleven.\*

It has long been a matter of discussion with the learned to what æra and to what people, these rude attempts at fortification may be attributed. The most elaborate account which has ever been given of them founded on a persevering and careful investigation, is to be met with in the history of Antient Wiltshire by Sir Richard Colt Hoare. At the same time we are bound to acknowledge that much light has been thrown on the subject, so far as relates to Sussex, by the exertions of Mr. T. King, an eminent Antiquarian, and a resident in Chichester for upwards of 30 years, to whose pencil

\* Mr. King suggests that this might have been the habitation of a Monk, and dedicated to St. Roche; probably, he says, erected on the site of a pagan temple dedicated to the protecting god of travellers and of the highways.



and graver we are indebted for the engravings which illustrate this portion of the work.\*

By whom the encampment at St. Roche's Hill was first founded, much difference of opinion exists: and it has been ascribed by various writers successively to the Britons, the Romans, the Danes and the Saxons.

There have been, however, some general and probable rules laid down by Sir R. C. Hoare, for ascertaining in some degree by what nation they were originally formed. When they are found to be irregular in their form, single in their construction, and with single and slight banks and ditches, they may with certainty be pronounced of genuine British origin, and the works of an ignorant and unskilful people: and when we find intrenchments multiplied and distinguished by the vastness of their banks, the height of their keeps, and extreme depth of their ditches, we may suppose them to have been the works of a nation better served in the art of castrametation. But whenever we meet with works of a square or oblong form, such as the fortification on the Broile near Chichester, bounded by straight lines, and with rounded angles, we may indubitably pronounce them to be Roman. There are however numerous instances

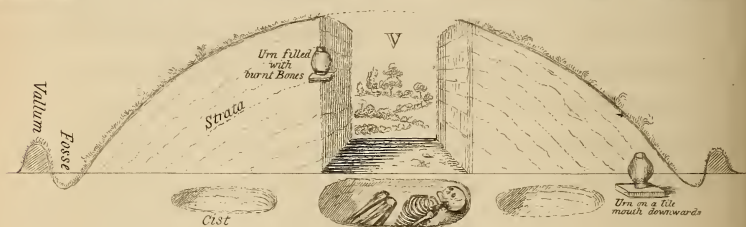
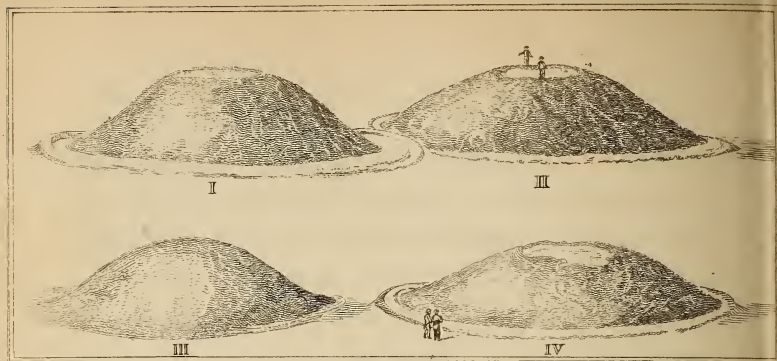
\* Mr. King has engraved some highly interesting plates of the Antiquities of Chichester Cathedral, unique of their kind, and executed with singular skill and fidelity.

in which the Romans and Danes occupied and improved the imperfect works of the Britons, which is the more likely since the latter always selected for their stations, elevated, dry and salubrious spots.

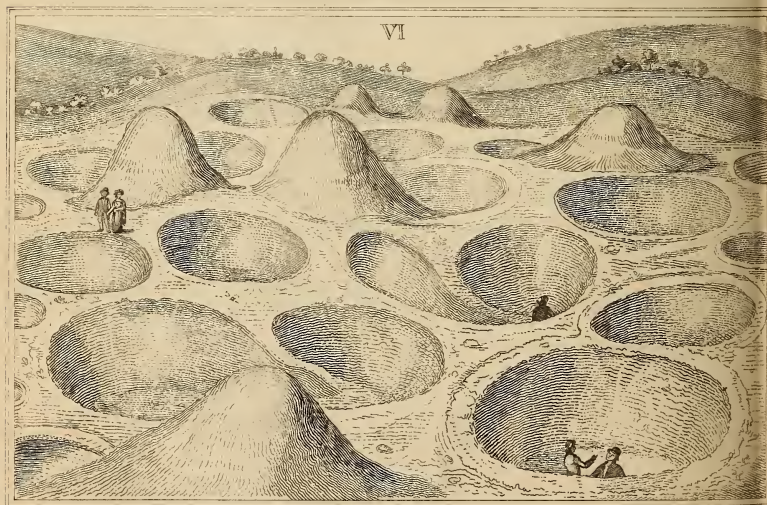
That the first settlement at St. Roche's Hill was anterior to the Romans there can be little doubt. From the strength and regularity, however, of the ramparts and fosse it would certainly seem that it was not raised as we now see it by the Antient Britons. On the other hand the Danes were an unsettled, wandering nation, seldom remaining long enough in one place to enable them to undertake and complete such extensive works ; while all around the proofs that the Britons had fixed their habitations on these Downs prior to this erection are abundant and unquestionable. And the fact that in the mountainous districts of Wales, where the Danes and Saxons were never known to penetrate, similar military works are to be found, strongly corroborates the opinion that these people never raised, although they might have occupied them. In the absence, then, of all positive data, it appears most probable that St. Roche's Hill was an antient British station taken possession of, enlarged, and more strongly fortified by the Romans.

Although the camp at St. Roche's hill, from its magnitude and prominent situation, has thus claimed our first notice, there are indications of the antient Britons





SECTION OF A BARROW



T King sculp Chichester

ANCIENT BRITISH HABITATIONS ON BOW HILL

of much earlier date to be met with on these Downs, in the Barrows or Tumuli, which are so numerous scattered around. That these mounds of earth were funeral has been clearly and satisfactorily proved—and that they were raised prior to the invasion of the Romans can scarcely be doubted.

The most simple and natural kind of sepulchral monument, and what appears to have been the most antient and universal, consists of a mound of earth or heap of stones raised over the remains of the deceased, and this custom appears to have obtained among the earliest nations of antiquity; the obsequies of Patroclus are thus described in the twenty-third book of the Iliad;

“ The Greeks obey ! where yet the embers glow,  
Wide o’er the pile the sable wine they throw,  
Next the white bones his sad companions place,  
With tears collected in a golden vase,  
The sacred relics to the tent they bore,  
The urn a veil of linen covered o’er,  
That done, they bid the sepulchre aspire,  
And cast the deep foundations round the pyre ;  
High in the midst they heap the swelling bed  
Of rising earth, memorial of the dead.”

The custom of burying the body entire was the most primitive, that of reducing it to ashes was of later introduction : both were in use among the Greeks and Romans, and we have every reason to believe that among the antient Britons both prevailed at the same time.



The annexed engraving represents the four largest Tumuli on these Downs; they are on the summit of the hill which forms that beautiful valley called Kingly Bottom, and may be seen for a distance of many miles. They are circular in their form, constructed with great regularity and composed of alternate strata of flint and earth. Nos. 1, 2, and 4 present slight appearances of having been injudiciously, and therefore, as to results, unsuccessfully opened; these three have also each a vallum at their base. The exterior of these curious and interesting monuments presents no appearances by which we may be enabled to draw any inference by whom, or even for what purpose they were raised. A careful examination of their contents, however, will at once remove the doubt, and with this view numbers of them have been opened, many in Sussex, but by far the greater part in Wiltshire; in all, the result has been the same, and establishes the fact of their origin and object most fully, *viz.* that they were monuments raised over the dead, by the Inhabitants of this Island before the invasion of the Romans. No 5 shews the section of an open Tumulus;\* the body was placed entire, with the

\* This section, the sketch of which was supplied by Mr. King gives us an excellent idea of the ancient mode of burial: it points out the cist for the primary interment, also the cist for the urns, sometimes placed at the end of the Tumuli, and not unfrequently, if an after deposit, a little way below the surface.



legs gathered up, in an excavation, or as it is termed, cist, covered with chalk or flints, and the mound raised over it: this was the primary interment. When the body was first burnt, the ashes were collected together, put into an urn and buried, the mouth covered with a tile being placed downwards, either in the cist, or as is the case in the present instance on one side of it. These urns are composed of very coarse materials, rudely formed, before the use of the lathe was known, and in many instances very imperfectly baked: the patterns with which they are ornamented display a great variety of design, and are evidently worked by hand, not by a mould. They seem to be indented on the clay when in a moist state, by some pointed instrument, and to have been baked either in the sun, or the fire of the funeral pile. Such, without exception, have been the urns found in our Barrows; all claiming a rude and remote British origin. After the Roman conquest a new species of pottery was introduced among the Britons, beautifully moulded, finely glazed and richly ornamented, numerous fragments of which are to be found in all the villages of the Romanized Britons, but not the smallest morsel, neither a coin, nor a letter, nor in fact the slightest indication of a Roman population in these Tumuli.\*

Having thus hastily noticed the resting places of the

\* The extreme rudeness of our sepulchral urns, as well as the

dead, we will bestow a few words on the habitations of the living. We have, says Sir. R. C. Hoare, undoubted proofs from history, and from existing remains, that the earliest habitations were pits, or slight excavations in the ground, covered and protected from the inclemency of the weather, by boughs of trees, or sods of turf. The high grounds were pointed out by nature, as the fittest for these early settlements, being less encumbered by wood, and affording a better pasture for the numerous flocks and herds, from which the erratic tribes of the first colonists drew their means of subsistence; but after the conquest of our island by the Romans, when, by means of their enlightened knowledge, society became more civilized, the Britons began to quit the elevated ridge of chalk hills, and seek more sheltered and desirable situations. At first, we find them removed into the sandy vales immediately bordering on the chalk hills; and at a later period, when the improved state of society under the Romans ensured them security, the vallies were cleared of wood, and towns and villages were erected in the plains near rivers, which after the departure of the Romans, became the residence of the Saxons. But a considerable period must have elapsed before these important changes took place, for on our bleakest hills

articles deposited within our Barrows, evidently prove their very high antiquity, and mark them of an æra prior to the Roman Invasion.

*Sir R. C. Hoare.*

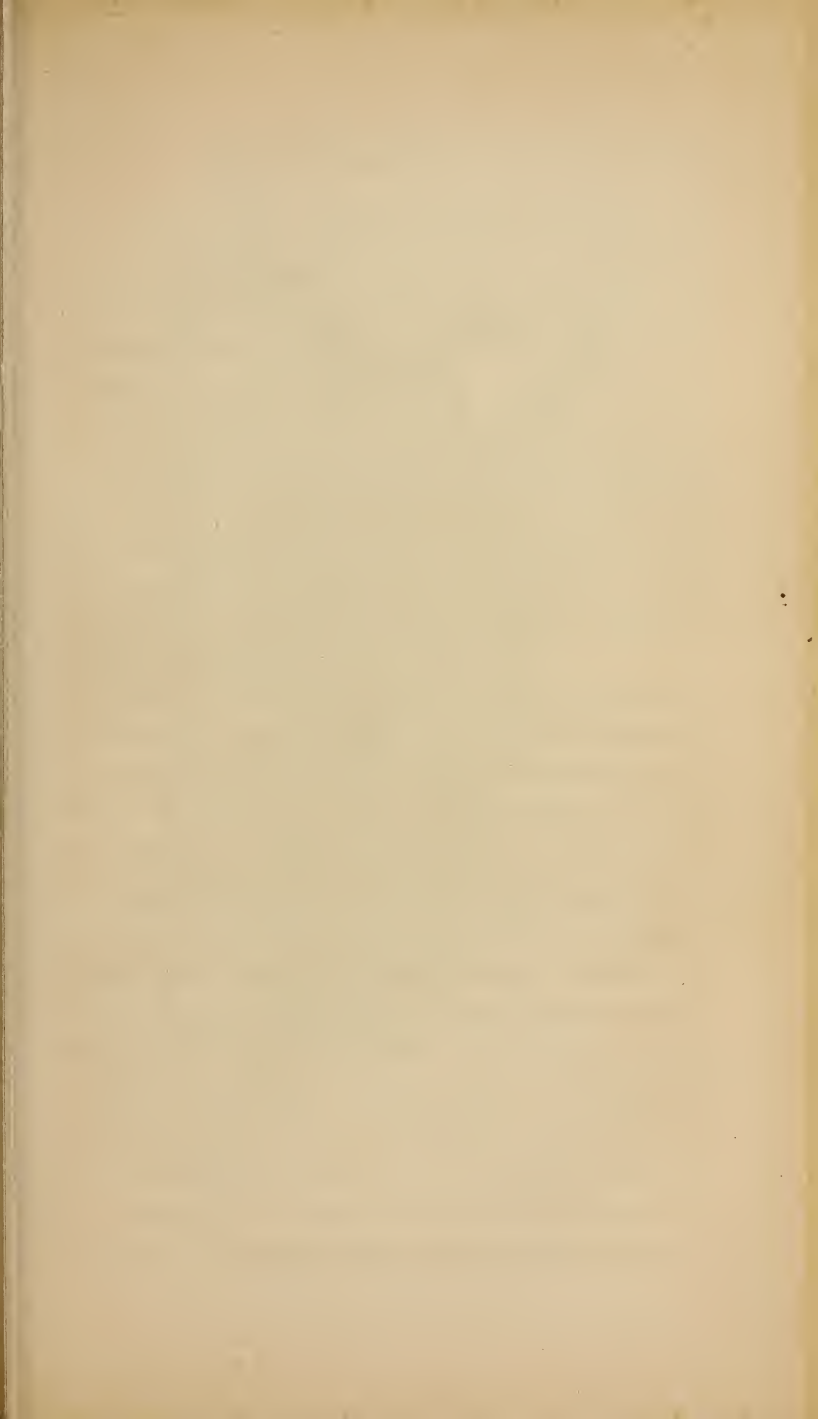
we find the luxuries of the Romans introduced into the British settlements, flues, hypocausts, stuccoed and painted walls, &c. &c. Yet not a single inscription has ever been discovered in any one of these British Villages, that can throw any positive light on the æra in which they flourished, or were deserted for a more temperate and less exposed climate.

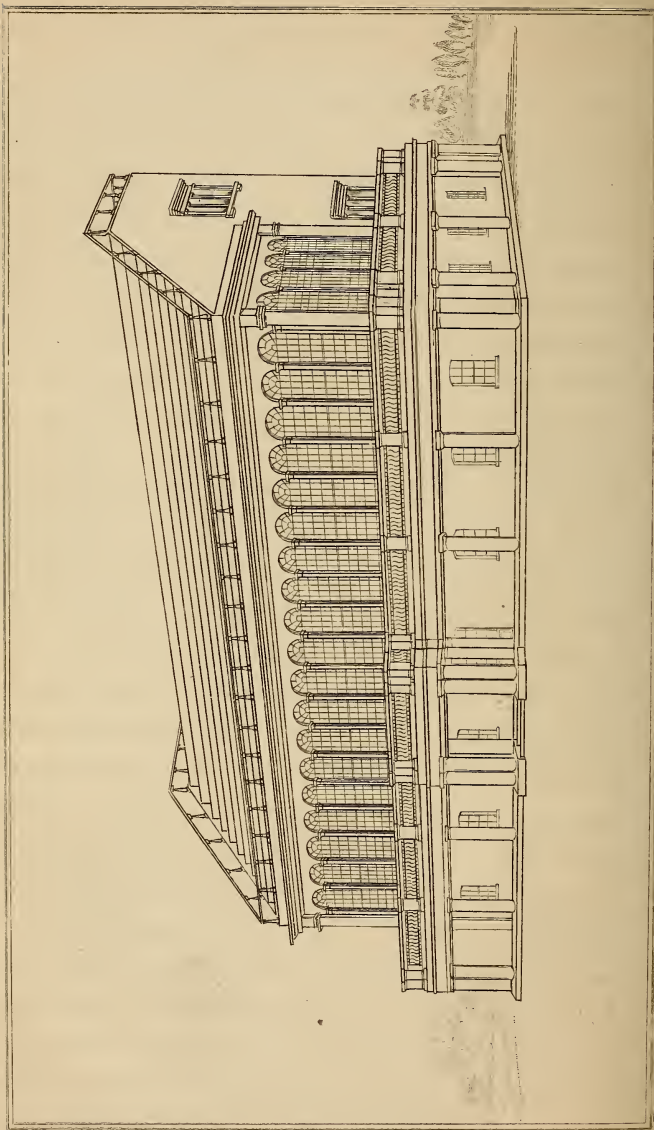
On the declivity of the hill, which forms the Eastern side of Kingly Vale, are a number of these excavations in the chalk. They vary in depth from two to four and five feet; a bank towards the valley seems to have been raised by the chalk and flints thrown out, the mounds between them are also formed by the same cause, and there are evidently paths or causeways leading into two of them. A sketch has been taken of them by Mr. King (No. 6, plate). No attempts have ever been made to examine them, nor have there ever been, so far as we can ascertain, any relics found among them, which afford proof of their origin. The supposition, therefore, that they must have been a British Village is founded on the following facts—that these Downs were a station of the antient Britons—that in other parts of the range similar spots exist which have been carefully examined and have afforded undeniable evidence of the use to which they were put—and that setting aside this application of them, it is impossible to assign any reason whatever for their original formation.

## GOODWOOD RACES

Were established in 1802. In the spring of the previous year however, a meeting was arranged by the members of the Goodwood Hunt, and the Officers of the Sussex Militia. In the Sporting Magazine for April 1801, is the following notice "the new Race Course on the Harroway, near Goodwood, the seat of his Grace the Duke of Richmond, is now completely formed for sport, and much admired by the acknowledged amateurs of the turf."

The following appears in a newspaper published at Chichester, May 5th. 1802.      \*      \*      \*      "to the efforts of equestrian skill, is to be added the princely and almost unprecedented munificence of the Noble Founder of the Goodwood Races, in providing the new erected race stand with a collation which might be entitled a general refrigarium, for the access was as easy as the reception was elegant and hospitable,"      \*      \*





Built 1830

THE RACE STAND  
GOLDWOOD

T. King sc. Chichester



“the thanks of the county in general, and of this city and its vicinity in particular, are largely due to His Grace the Duke of Richmond, for having thus munificently and liberally instituted an establishment of most material local benefit in every point of view, both as a source of pecuniary advantage to the inhabitants, and as a means of forwarding to notice, and increasing the consequence of this western part of the county ! We can only add our wish that the illustrious founder may for many years enjoy in health and happiness, this promising scion, planted by his own hand, a wish in which we shall be joined by all true Sussex Patriots.”

Considerable alterations and improvements have been made in the Course at various times, but more especially in 1829-30, and it is now surpassed by none in the kingdom. To the exertions of the present Duke of Richmond the celebrity which these Races have now obtained is entirely owing, and the extraordinary increase in the value and number of the stakes, compared with former years, will sufficiently attest the high estimation in which they are held. The new Grand Stand was opened in 1830, it is an elegant and commodious building, erected from a design by G. Draper, Esq. of Chichester. It stands on an elevation, forming a terrace, finely turfed, from which an excellent view of the whole Course may be obtained ; it occupies an area of one hundred and twenty feet by seventy feet, and is fifty feet high from

the ground to the lead flat of the betting stand. On the ground floor there are two large refreshment rooms, weighing room, and other offices. The first floor—approached by two large staircases—is occupied by retiring rooms and a refreshment room ninety-six feet in length; and immediately above this is the Ladies Stand, ninety-six feet in length and forty feet in width, which being formed in a series of raised benches is capable (without crowding, or the least obstruction to a full view of the Course) of containing six hundred persons : this room is also accessible from the flat of the Doric Colonnade which surrounds the building and is ascended by separate stone staircases on the outside. On the third floor is another refreshment room principally for the use of gentlemen who occupy the betting Stand and through which they have egress thereto. The Stand when filled, is capable of containing nearly three thousand persons.

For convenience of reference, the following account of the Races, including the names, value and winners of the different Stakes, from 1802 to 1838, has been added.

## THE NAMES, VALUE, AND WINNERS,

Of all the Stakes at Goodwood Races from their Establishment  
in 1802 to 1838.

**1802. WEDNESDAY APRIL 28, 29, 30.**

*Hunting Club Subscription* of 20 gs.—5 sub.—won by Mr. Newbery's b. g. Pantagruel by Driver.....105*l*.

*Match*—Mr. Humphry's Chip by Pilbox beat Mr. Trew's b. m. Flirtilla.....50*l*.

*Sweepstakes* of 10 gs. each—Gent. Riders—8 sub.—won by the Duke of Richmond's b. h. Cedar by Gay.....84*l*.

*Hunters' Plate*—Gent. Riders.—won by Mr. Gage's Elevation, by an Arabian.....50*l*.

*Match*—Mr. Byndloss' b. g. Sir Simon beat Duke of Richmond's b. h. Goodwood.....52*l*. 10*s*.

*City of Chichester's Plate*—won by Mr. Bullock's b. c. Giles by Trumpator.....50*l*.

*Sweepstakes* of 10 gs. each—7 sub.—Earl of Egremont's ch. h. Bobtail, by Precipitate, *walked over*.....73*l*. 10*s*.

*Ladies' Plate*—won by Mr. Ladbroke's ch. h. Mystery by Woodpecker.....63*l*.

*Sweepstakes* of 20 gs. each—Gent. Riders,—3 sub.—won by Mr. Dupre's br. g. Glow-worm.....63*l*.

*Match*—Mr. Byndloss' Sir Simon reed. ft. from Duke of Richmond's You-know-me. .... 52*l.* 10*s.*

*City of Chichester's Plate*—won by Mr. Ladbroke's ch. h. Mystery ..... 50*l.*

*Match*—Mr. Dearling's gr. m. by Curricke beat Mr. Trew's b. m. Flirtilla. .... 50*l.*

*Hunter's Plate*—Gent. Riders—won by Duke of Richmond's gr. h. You-know-me. .... 50*l.*

*Match*—Prince of Wales' Rebel by Trumpator beat Duke of Richmond's Cedar ..... 105*l.*

*Match*—Major Maxwell's br. g. Charles beat Gen. Lennox's gr. m. Eliza—rode by owners. .... 52*l.* 10*s.*

*Maiden Plate*—won by Sir C. Burrell's High-over ..... 50*l.*

Money given ..... 313 0 0

Amount of Stakes ..... 325 10 0

Matches ..... 362 10 0

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TOTAL £1001 0 0

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### 1803. WEDNESDAY. APRIL 20, 21, 22.

*Sweepstakes* of 20 gs. each—6 sub—won by Lord Egremont's brother to Shoveller. .... 126*l.*

*Hunters' Plate*—Gent. Riders—won by Sir G. Thomas's ch. m. Matrannee, ..... 63*l.*

*Match*—Mr. Ladbroke's Alchymist beat Mr. Byndloss's Garnerin. .... 52*l.* 10*s.*

*Match*—Mr. Byndloss's Giles beat Duke of Richmond's Cedar ..... 52*l.* 10*s.*

*City Plate*—won by Mr. Durand's Sir Sidney ..... 50*l.*

*Sweepstakes* of 10 gs. each for horses bred in Sussex—6 sub—won by Lord Egremont's ch. f. Trinadada ..... 63*l.*

*City Plate*—w by Mr. Durand's ch. c. Morgan Ratler ..... 50*l.*

*Handicap Plate*—won by Mr. Hyde's Skyrocket ..... 50*l.*

*Ladies' Plate*—won by Mr. Byndloss's Giles ..... 63*l.*

*Match*—Mr. Byndloss's Garnerin beat Sir G. Thomas' Leader.....52*l.* 10*s.*

*Match*—Gen. Lennox's Shark beat Mr. Dupre's Glow-worm.....52*l.* 10*s.*

Money given, 276*l.*—Stakes 189*l.*—Matches 210*l.*—Total 675*l.*

#### 1804. FRIDAY, APRIL, 13.

*Plate*—won by Mr. Ladbroke's Rumbo.....50*l.*

*Cup for Hunters*—won by Col. Crosbie's Cœur de Lion 50*l.*

*Ladies' Plate*—won by Mr. Abbey's ch. f. Margery 63*l.*

Money given 163*l.*

#### 1805. WEDNESDAY, MAY 8, 9.

*Hunters' Plate*—won by the Duke of Richmond's You-know-me.....52*l.* 10*s.*

*Goodwood Club Subscription*—Gent. Riders—won by Mr. Burrell's ch. g. Rinaldo .....52*l.* 10*s.*

*Skirter's plate*—won by Duke of Richmond's Rolla.... 50*l.*

*Hunters' Plate*—won by Major Pigot's br. g. Black Dick ..... 52*l.* 10*s.*

*Handicap Plate*—won by Mr. W. Burrell's Rinaldo... 50*l.*

*Ladies' Plate*—won by Mr. Martin's Enchantress..... 63*l.*

Money given, 168*l.*—Stakes, 152*l.* 10*s.*—Total, 320*l.* 10*s.*

#### 1806. WEDNESDAY, APRIL 30. MAY 1.

*Goodwood Club Plate*—Gent. Riders—won by Mr. Burrell's Quill-driver.....52*l.* 10*s.*

*Hunters' Plate*—won by Gen. Crosbie's Cœur de Lion. 50*l.*

*Goodwood Club Plate* (2nd.)—won by Gen. Lennox's Bayard .....52*l.* 10*s.*

*Ladies' Plate*—won by Lord Egremont's ch. c. Cerberus by Gohanna.....63*l.*

*Handicap Sweepstakes* of 20 gs. each—3 sub—won by Capt. Hartley's br. g. Sowerby ..... 63*l*.

Money given, 218*l*.—Stakes, 63*l*.—Total, 281*l*.

### 1807. WEDNESDAY, MAY 6, 7, 8.

*Hunters' Plate*—won by Mr. Gage's Comet..... 50*l*.

*Sweepstakes* of 5 gs. each, with 20 added—8 sub.—won by Mr. Dickins's Watery.....63*l*.

*Goodwood Club plate*—by subscription of 10 gs. each—7 sub. won by Sir H. Lippencott's Mirror..... 73*l*. 10*s*.

*Hunters' plate*—won by Mr. Gage's br. g. Pic Nic .... 50*l*.

*Ladies' plate*—won by Lord Egremont's brother to Cardinal Beaufort, by Gohanna.....63*l*.

*Sweepstakes* of 5 gs. each—Gent. Riders—11 sub.—won by Mr. Dickins's Watery..... 57*l*. 15*s*.

*Match*—Duke of Richmond's c. by the Barb, beat Major Coffin's ch. g. Sir Ferdinand..... 52*l*. 10*s*.

*Match*—Mr. Rush's b. h. by St. George beat Mr. Cripp's Venus .....52*l*. 10*s*.

*Match*—Mr. Rush's b. h. by St. George beat Mr. Cripp's Ranger ..... 52*l*. 10*s*.

Money given, 184*l*.—Stakes, 173*l*. 5*s*.—Matches, 157*l* 10*l*.

Total, 514*l*. 15*s*.

### 1808. TUESDAY, MAY 10, 11.

*Hunters' plate*—won by Mr. Gage's Pic Nic .....50*l*.

*Silver Cup*—by subscription of 10 gs—Gent. Riders—13 sub won by Mr. Trevanion's b. h. Bucephalus by Alexander 136*l*. 10*s*.

*Hunters' plate*—won by Mr. Gage's Pic Nic..... 50*l*.

*Ladies' plate*—won by Lord Egremont's ch. c. by Gohanna..... 63*l*.

Money given, 163*l*.—Stakes, 136*l*. 10*s*.—Total, 299*l*. 10*s*.



**1809. WEDNESDAY, MAY, 10, 11.**

*A Silver Cup*—by subscription—won by Mr. Trevanion's b. h. Bucephalus by Alexander..... 52*l.* 10*s.*

*Hunters' plate*—won by Duke of Richmond's Rosewood, by Goodwood, out of Active..... 50*l.*

*Sweepstakes* of 10 *gs.* each, with 25 added—3 sub.—won by Mr. Bouverie's br. c. Red Cross Knight, by St. George 57*l.* 15*s.*

*Ladies' plate*—Mr. Croft's Hippomenes walked over.... 63*l.*

*Match*—Mr. Newnham's br. m. Miss Danny, recd. ft. from Mr. Best's ch. m. Carnival..... 26*l.* 5*s.*

*Handicap plate*—won by Duke of Richmond's ch. g. Rosewood..... 50*l.*

*Money given*, 189*l.* 5*s.*—*Stakes*, 84*l.*—*Matches*, 26*l.* 5*s.*—*Total*, 299*l.* 10*s.*

**1810. THURSDAY, MAY 31, JUNE 1.**

*Silver Cup*—by subscription of 10 *gs.*—Gent. Riders—Mr. Trevanion's b. h. Bucephalus by Alexander walked over 52*l.* 10*s.*

*Sweepstakes* of 10 *gs.* each, with 25 added—2 sub.—Mr. Burgh's b. h. Whistle-jacket, by Kite, walked over .... 47*l.* 5*s.*

*Hunters' Plate*—won by Mr. Joliffe's ch. c. Silvermere by Gouty ..... 50*l.*

*Handicap Plate*—won by Mr. Burgh's Whistle-jacket 50*l.*

*Ladies' Plate*, by sub. of 10 *gs.* with 30 added—3 sub.—Lord Egremont's ch. h. Election by Gohanna walked over..... 63*l.*

*Money given*, 157*l.* 15*s.*—*Stakes*, 105*l.*—*Total*, 262*l.* 15*s.*

**1811. THURSDAY. MAY 23, 24.**

*Hunter's Plate*—Lord Egremont's b. h. Skiddaw by Gohanna, out of Catherine, walked over..... 50*l.*

*Plate*—given by Lord Egremont—won by Mr. Richardson's ch. f. by Castrel..... 50*l.*

*The Goodwood Stakes* of 10 gs. each, h. ft. with 25 added—  
Mr. Newnham's g. h. St. Andrew, walked over—4 sub... 68*l.* 5*s.*

*Farmers' Plate* won by Mr. Pope's Jeremy..... 50*l.*

*Handicap Plate*—won by Mr. Cross's Stripling..... 50*l.*

*Ladies' Plate*—won by Lord Egremont's b. c. by Gohanna  
out of Carthage (winner claimed for 300gs.)..... 52*l.* 10*s.*

*Match*—Mr. Burgh's Ormond beat Mr. Richardson's Cottrell..... 52*l.* 10*s.*

*Match*—Mr. Pope's Jeremy bt. Mr. Cross's Stripling 52*l.* 10*s.*

*Match*—Mr. Burgh's Ormond beat Mr. Cope's Stripling..... 52*l.* 10*s.*

Money given, 278*l.* 15*s.*—Stakes, 42*l.*—Matches, 157*l.* 10*l.*

Total, 478*l.* 5*s.*

## 1812. MONDAY, MAY 4, 5.

*Sweepstakes* of 50 gs. each—3 sub—won by Mr. Newnham's  
Bobtail, dam by Dungannon, out of a sister to Noble... 157*l.* 10*s.*

*Gold Cup*, by sub. of 10gs. each—won by Mr. Cope's Shoe-  
strings by Teddy—11 sub. .... 115*l.* 10*s.*

*Goodwood Club Stakes*—10 gs. each with 25 guineas added—  
Gent. Riders—won by Mr. Burgh's b. f. Charlotte by Teddy—5  
sub. .... 78*l.* 15*s.*

*Match*—Mr. Cope's Turtle by Gohanna rec. ft. from Mr.  
Joliffe's Farmington ..... 36*l.* 15*s.*

*Ladies' Plate*—won by Mr. Radcliffe's Smallhope by Ham-  
bletonian..... 52*l.* 10*s.*

*Match*—Mr. Hill's Claret by Barnaby beat Mr. Burgh's  
Charlotte..... 52*l.* 10*s.*

*Match*—Mr. Burgh's Hylas by Beningbrough beat Mr.  
Hill's Claret..... 52*l.* 10*s.*

Money given, 78*l.* 15*s.* —Stakes, 325*l.* 10*s.*—Matches, 141*l.* 15*s.*

Total, 546*l.*

**1813. TUESDAY, MAY 25, 26.**

*Gold Cup*—by sub. of 10 gs. each—11 sub.—won by Mr. Biggs's Comerton by Hambletonian .....115*l.* 10*s.*

*Sweepstakes* of 10 gs. each—6 sub.—won by Mr. Bigg's Comerton .....63*l.*

*Goodwood Club Stakes*—by subscription of 10 gs. with 25 added—6 sub.—Mr Shaw's ch. h. Gundy—walked over....89*l.* 5*s.*

*Ladies' Plate*—won by Mr. Shaw's Gundy .....52*l.* 10*s.*

Money given, 78*l.* 15*s.*—Stakes, 241*l.* 10*s.*—Total, 320*l.* 5*s.*

**1814. WEDNESDAY, JULY 20, 21.**

*Gold Cup*—by sub. of 10 gs. each—12 sub.—won by Mr. Blake's Banquo by Sancho .....126*l.*

*Sweepstakes* of 10 gs. each—Gent. Riders—8 sub.—won by Mr. Mitford's Sir Solomon, out of Miss Rose by Sir Peter. .84*l.*

*Goodwood Club Stakes*—by sub. of 10 gs. each with 25 added Gent. Riders—won by Mr. Newnham's Cambrian, 5 sub—78*l.* 15*s.*

*Ladies' plate*—won by Sir. J. Cope's gr. g. Albany by Giles .....50*l.*

*Match*—Mr. Newnham's Wilmington rec. ft. from Mr. Jolliffe's Hidley .....26*l.* 5*s.*

*Sweepstakes* of 10 gs. each—8 sub—won by Lord Egremont's b. c. Fun by Gohanna .....84*l.*

*Match*—Mr. Scott Stonehewer's Sweet Willy O beat Mr. Kingston's Woodlark .....52*l.* 10*s.*

*Hunters' Stakes* of 10 gs. each—6 sub.—won by Mr. Newnham's Cambrian .....63*l.*

*Match*—Mr. Kingston's Leipzig beat Mr. Fitzgerald's Lysander .....52*l.* 10*s.*

*Plate*—won by Mr. Purling's br. h. Pembroke by Worthy .....50*l.*

Money given, 126*l.* 5*s.*—Stakes, 409*l.* 10*s.*—Matches, 131*l.* 5*s.*

Total, 667*l.*

**1815. WEDNESDAY, JULY 26, 27.**

*Maiden Stakes*—of 10 gs. each—6 sub.—Gent. Riders—won by Mr. Gould's b. h. Gobbo by Sir Launcelot .....63*l*.

*Goodwood Club Stakes*—by sub. of 10 gs. each, with 25 added—6 sub—won by Mr. Kingston's Cambrian..... 89*l*. 5*s*.

*Sweepstakes* of 10 gs. each—5 sub.—Mr. Kingston's Cambrian walked over.. .....52*l*. 10*s*.

*Hunters' Plate*—10 gs. each—5 sub.—Mr Kingston's Cambrian walked over.....52*l*. 10*s*.

*Produce Stakes*—50 gs. each—5 sub—won by Lord Egremont's b. c. Caper by Canopus..... 262*l*. 10*s*.

*Ladies' plate*—won by Mr. Walker's Gum Guaiacum.. 50*l*.

*Cricketer's Stakes*—5 gs. each—13 sub.—won by Mr. Walker's Gum Guaiacum .....68*l*. 15*s*.

Money given, 76*l*. 5*s*.—Stakes, 562*l*. 5*s*.—Total, 638*l*. 10*s*.

**1816. FRIDAY, JULY 26, 27.**

*Match*—Mr. Walker's Corsair beat Mr. J. Walker's Brian.....105*l*.

*Gold Cup*—by sub. of 10 gs. each—10 sub.—won by Lord Egremont's Scarecrow by Canopus .....105*l*.

*Maiden Stakes*—10 gs. each—5 sub—Mr. Bacon's Guerrilla walked over.....52*l*. 10*s*.

*Match*—Mr. Bacon's Salamanca beat Mr Brown's Cambrian..... 52*l*. 10*s*.

*Goodwood Club Stakes*—10 gs. each, with 25 added—5 sub. won by Mr. Gould's Gum Guaiacum .....78*l*. 15

*Match*—Mr. J. Walker's Alexander beat Mr. Walker's Corsair .....52*l*. 10*s*.

*Sweepstakes*—50 gs. each—5 sub—won by Mr. Hoffenden's bl. f. Pythoress, by Sorcerer.....262*l*. 10*s*.

*Sweepstakes*—10 gs. each—6 sub.—won by Mr. Walker's br. h. Alexander by Boaster .....63*l*.

*Ladies' Plate*—won by Mr. Bacon's b. g. Salamanca...50*l*.

Money given, 76*l*. 5*s*.—Stakes, 535*l*. 10*s*.—Matches, 210*l*.—  
Total, 821*l*. 15*s*.

**1817. WEDNESDAY, JULY 16, 17.**

*Sweepstakes*—50 gs. each h. ft.—5 sub.—Mr. Wyndham's gr. c. by Canopus walked over—.....157*l.* 10*s.*

*Goodwood Club stakes*—10 gs. each, with 25 added—4 sub. Gent. Riders—won by Mr. Smith's Pankakon by Dick Andrew ..... 68*l.* 5*s.*

*Sweepstakes* of 10 gs. each—6 sub.—won by Mr. Walker's Alexander ..... 63*l.*

*Sweepstakes* of 5 gs. each, with 50 added—4 sub.—won by Mr. Walker's Alexander .....73*l.* 10*s.*

*Ladies' plate*—won by Mr. Gould's b. c. by Walton out of Gipsy ..... 50*l.*

*Match*—Lord March's ch. c. Humes by Goodwood beat Lord Apsley's b. g. ....52*l.* 10*s.*

Money given, 128*l.* 15*s.* —Stakes, 283*l.* 10*s.*—Match, 52*l.* 10*s.*  
Total, 464*l.* 15*s.*

**1818. FRIDAY, JULY 31, AND AUGUST 1.**

*Sweepstakes* of 50 gs. each h. ft.—5 sub.—Lord Egremont's ch. f. Election out of Marianne walked over..... 157*l.* 10*s.*

*Sweepstakes* of 10 gs. each—7 sub.—won by Mr. Dickenson's gr. h. Traveller by Camillus ..... 73*l.* 10*s.*

*Sweepstakes* of 5 gs. each—5 sub.—with 25 added—won by Mr. Mowbray's bl. c. Sidrophal by witchcraft ..... 52*l.* 10*s.*

*City Plate*—won by Col. Graves's br. h. Brush by Rubens .....50*l.*

*Sweepstakes* of 10 gs. each—5 sub.—won by Lord March's Roncesvalles by Skiddaw ..... 52*l.* 10*s.*

*Ladies' Plate*,—won by Col. Graves's b. g. Sir Christopher .....50*l.*

*Match*—Col. Wyndham's b. g. Gas beat Mr. Dyer's b. c. Canoe ..... 52*l.* 10*s.*

*Farmer's Stakes*—5 gs. each, 25 added—5 sub.—won by Mr. Wise's ch. g. Robin..... 52*l.* 10*s.*

Money given, 152*l.* 10*s.*—Stakes, 336*l.* 10*s.*—Matches, 52*l.* 10*s.*  
Total, 541*l.*

### 1819. TUESDAY, AUGUST 17, 18.

*Sweepstakes* of 10 gs. each—5 sub.—won by Mr. R. Walker's bl. f. Gem by Smolensko..... 52*l.* 10*s.*

*Sweepstakes*—5 gs. each, with 20 added—6 sub.—won by Lord March's Roncesvalles by skiddaw..... 52*l.* 10*s.*

*City Plate*—won by Mr J. Walker's Shoe-horn by Teddy..... 50*l.*

*Farmer's Cup*—won by Mr. Halsted's b. m. Rose

*Match*—Lord March's Roncesvalles beat Mr. Ball's Lustre..... 52*l.* 10*s.*

*Ladies' Plate*—won by Mr. R. Walker's bl. f. Gem... 50*l.*

*Sweepstakes*—10 gs. each—5 sub.—Gent. Riders—won by Major Moray's b. h. The Duke..... 52*l.* 10*s.*

*Handicap Sweepstakes*—5 gs. each, with 20 added—won by Mr. J. Walker's Shoe-horn—6 sub..... 52*l.* 10*s.*

Money given, 142*l.*—Stakes, 168*l.*—Match, 52*l.* 10*s.*  
Total, 362*l.* 10*s.*

### 1820. MONDAY, AUGUST, 21. 22.

*Purbrook Stakes*—15 gs. each, 5 ft.—6 sub. 3 pd. ft.—won by Duke of Richmond's Roncesvalles ..... 63*l.*

*City Plate*—not run, for want of horses.

*Sweepstakes*—5 gs. each—12 sub.—won by Mr. King's b. g. Philip by Sir Paul..... 63*l.*

*Sweepstakes* of 10 gs. each—8 sub.—Lord Egremont's gr. c. Snowden by Skiddaw walked over..... 84*l.*



*Farmer's Plate*—won by Mr. Coppard's ch. g.

*Handicap Sweepstakes*—20 gs. each—3 sub.—Gent. Riders won by the Duke of Richmond's Roncesvalles..... 63*l*.

Amount of Stakes, 273*l*.

### 1821. TUESDAY, AUGUST 14, 15.

*Purbrook Stakes*—15 gs. each—5 sub.—won by Duke of Richmond's Roncesvalles..... 47*l*. 5*s*.

*Sweepstakes* of 10 gs. each—5 sub.—won by Mr. Wyndham's gr. c. by Gohanna dam by Selim (winner claimed for 250 gs.).....52*l*. 10*s*.

*City Plate*—won by Col. Wyndham's b. f. by Whalebone out of Margaretta.....50*l*.

*Match*—Duke of Richmond's Caroline beat Mr. Hughes Waterloo.....52*l*. 10*s*

*Yeomanry Stakes*—won by Mr. Hayllar's ch. m. Sall Dabbs beating three others

*Ladies' Plate*—won by Duke of Richmond's br. c. Chichester by Hyperion..... 50*l*.

*Sweepstakes*—of 5 gs. each—10 sub.—Gent. Riders—won by Mr. J. Walker's Vanloo by Rubens..... 52*l*. 10*s*.

*Sweepstakes* of 5 gs. each—3 sub.—50*l*. added by the City of Chichester—won by Col. Wyndham's b. f. by Whalebone 65*l*. 15*s*.

Money given, 150*l*.—Stakes, 168*l*.—Match, 52*l* 10*s*.

Total, 370*l*. 10*s*.

### 1822. TUESDAY, AUGUST 13, 14.

*Purbrook Stakes*—15 gs. each—7 sub.—5 ft.—won by Duke of Richmond's br. h. Chichester.....99*l*. 15*s*.

*Sweepstakes* of 10 gs each with 80gs added—5 sub.—won by Mr. Brown's gr. f..... 136*l*. 10*s*.

*Drove Stakes*—6 gs. each with 10*l*. added—7 sub.—won by Mr. A. Berkeley's gr. f. Miss Ann..... 54*l*. 2*s*.

*Yeomanry Cavalry Cup*—won by Mr. Woodman's Artillery-man—beating three others .....

*Ladies' Plate*—won by Mr. T. Jones's gr. c. Legal Tender .....60*l*.

*Waterloo Stakes*—5 *gs.* each, with 50*l.* added—4 sub.—won by Mr. G. Dockeray's br. h. Paint Brush .....71*l*.

*Forced Handicap Sweepstakes*—6 *sov.* each, with 30 added—4 sub.—won by Duke of Richmond's Carbonaro ..... 54*l*.

*Match*—Mr. Berkeley's Fiddle Faddle beat Mr. T. Jones's Sir John .....52*l.* 10*s*.

*Match*—Mr. Berkeley's Fiddle Faddle—*recd. ft.* from Mr. Jones's Legal Tender ..... 26*l.* 5*s*.

Money given, 230*l.*—Stakes, 241*l.* 7*s*.—Matches, 78*l.* 15*s*.  
Total, 550*l.* 2*s*.

### 1823. TUESDAY, AUGUST 12, 13.

*Old Goodwood Club Stakes*—20 *sov.* each, with 80*l.* added—15*ft.* and only 5 if declared, &c.—15 sub.—won by Lord Egremont's b. f. Elfrid ..... 215*l*.

*Purbrook stakes*—15 *sov.* each, 5*ft*—5 sub.—won by Mr. A. Berkeley's b. m. Little Mab ..... 45*l*.

*Sussex sweepstakes*—10 *sov.* each with 40 added—3 sub—won by Mr. Whitesides' brother to Antonio ..... 70*l*.

*Goodwood stakes*—(first year)—20 *sov.* each—3 sub.—won by Duke Richmond's gr. f. Dandizette ..... 60*l*.

*Sweepstakes*—25 *sov.* each, 15*ft.*—4 sub—won by Lord Egremont's Elfrid ..... 80*l*.

*Waterloo Stakes*—5 *sov.* each—7 sub.—with 40 added by the City of Chichester—won by Mr. Whitesides' b. c. brother to Antonio ..... 75*l*.

*Cocked Hat Stakes*—6 *sov.* each—9 sub.—Gent. Riders—won by Lord G. Lennox's Swindon ..... 54*l*.

*Ladies Plate*—won by Duke of Richmond's Dandizette 50*l*.

*Handicap Sweepstakes*—6 *sov.* each with 20 added by the City of Chichester—won by Mr. D. Page's Prosody ..... 50*l*.

Money given, 230*l.*—Stakes, 469*l.*—Total, 699*l*.

**1824. THURSDAY, AUGUST 19, 20.**

*Goodwood Stakes*—25 sov. each, 15 ft. and only 5 if declared &c. with 25 added—16 sub.—won by Lord Verulam's ch. f. Vittellina by Comus.....160*l*.

*Sweepstakes*—25 sov. each, 15ft.—3 sub—won by Lord Egremont's b. f. Frolic ..... 65*l*.

*Sussex Stakes*—10 sov. each with 50 added—5 sub—won by Mr. Cockburn's gr. f. Agnes.....100*l*.

*Purbrook stakes*—15 sov. each, 5ft—4 sub—won by Mr. Fleming's b. h. Blandford ..... 40*l*.

*Halnaker Stakes*—10 sov. each—6 sub.—won by Mr. J. Mills's b. g. Gossoon ..... 60*l*.

*Goodwood stakes*—(2nd year)—20 sov. each—3 sub—Lord Egremont's Frolic walker over—claimed for 250 gs. .... 60*l*.

*Sweepstakes* of 5 sov. each—with 50 added by the City of Chichester—5 sub.—won by Duke of Richmond's b. c. Hurly Burly ..... 75*l*.

*Cocked Hat Stakes*—6 sov each—9 sub.—Gent. Riders—won by Mr. Poyntz's ch. m. Olive ..... 54*l*.

*Ladies Plate*—won by Duke of Richmond's Dandizette 50*l*.

*Silver Cup*—Duke Richmond's gr. g. Pantomime—walked over..... 50*l*.

Money given, 225*l*.—Stakes, 514*l*.—Total, 739*l*.

**1825. WEDNESDAY, AUGUST 10, 11, 12.**

*Goodwood Stakes*—25 sov. each, with 50 added—20 sub.—won by Lord Egremont's Stumps..... 260*l*.

*Cowdray Stakes*—50 sov. each, half ft.—4 sub.—won by Lord Egremont's Partisan ..... 150*l*.

*Gold Cup*—by sub. of 10 sov. each, with 50 added—6 sub.—won by Lord Egremont's Cricketer..... 110*l*.

*City Plate*—by sub. of 5 sov. each—5 sub—won by Duke of Richmond's Spree ..... 75*l*.

*Halnaker Cup*—by sub. 20 sov. each, 10ft—4 sub.—Gent. Riders—won by Duke Richmond's Pantomime..... 60*l*.

*Drove Sweepstakes*—15 sov. each, 5ft—5 sub.—Duke Richmond's Pantomime walked over..... 35*l*.

*Cocked Hat Sweepstakes*—6 sov. each—8 sub.—won by Mr. Berkeley's Little Driver ..... 48*l*.

*Waterloo Plate*—won by Duke Richmond's Spree .... 50*l*.

*Ladies' Plate*—added to a sub. of 5 sov. each—4 sub.—won by Duke Richmond's Dandizette..... 70*l*.

*Match*—Duke of Richmond's The Bouverie, beat Lord W. Russell's Selection ..... 50*l*.

*Bognor Plate Handicap*—won by Mr. Page's ch. c. Silkworm..... 50*l*.

*Match*—Col. Russell's Pantomime beat Col. Berkeley's Tom..... 50*l*.

*Handicap Sweepstakes*—5 sov each with 25 added—5 sub.—won by Duke Richmond's b. f. Phantasma..... 50*l*.

*Match*—Lord G. Lennox's Miss Page beat Mr. T. Jones's Mystery ..... 50*l*.

Money given, 325*l*.—Stakes, 632*l*.—Matches, 100*l*.

Total, 1057*l*.

## 1826. TUESDAY, AUGUST 15, 16, 17.

*Goodwood Stakes*—25 sov. each with 50*l*. added—17 sub.—won by Lord Egremont's Stumps..... 225*l*.

*Cowdray Stakes*—50 sov. each h. ft.—5 sub.—won by Duke of Richmond's Linkboy..... 175*l*.

*Gold Cup*—10 sov. each—9 sub.—Lord Egremont's Stumps walked over..... 90*l*.

*City Plate*—added to a sweepstakes of 5 sov. each—5 sub.—won by Mr. Brown's Saxon..... 75*l*.

*Drove Stakes*—15 sov. each 5 ft.—9 sub.—won by Mr Bigg's Sunshine..... 95*l*.

*Match*—Capt. Locke's Little Driver beat Lord Mountcharles' Buckfoot..... 50*l*

*Cocked Hat Stakes*—6 sov. each—8 sub.—won by Capt. Locke's Little Driver..... 48*l*.

*Ladies' Plate*—added to a sweepstakes of 5 sov. each—8 sub.—won by Mr Brown's Saxon..... 90*l*.

*Waterloo Plate*—won by Mr. Shackel's Charnwood....50*l*.

*Match*—Capt. Locke's Orator rec. ft. from Lord G. Lennox's Interpreter..... 25*l*.

*Match*—Duke of Richmond's Fitz Pan rec. ft. from Mr. B. Hughes' Fairy..... 25*l*.

*Stand Sweepstakes*—50 sov. each—30 ft.—4 sub.—Duke of Richmond's Linkboy walked over..... 140*l*.

*Match*—Duke of Richmond's Phantasma beat Capt. Locke's Crockery..... 100*l*.

*Match*—Mr. T. Jones's Robin Adair beat Mr. Payton's Jubilee.....50*l*.

*Racing Club Handicap Stakes* 5 sov. each with 30 added—5 sub.—won by Duke of Richmond's Linkboy..... 55*l*.

*Duke of Richmond's Cup*—for Goodwood Horse Artillery—won by Mr. Newman's Shylock..... 50*l*.

Money given, 280*l*.—Stakes, 813*l*.—Matches, 250*l*.  
Total, 1343*l*.

### 1827. WEDNESDAY, AUGUST 15, 16, 17.

*Goodwood Stakes*—25 sov. each with 50 added—26 sub.—won by Duke of Richmond's Miss Craven..... 360*l*.

*Cowdray Stakes*—50 sov. each h. ft.—3 sub.—won by Duke of Richmond's ch. f. Starch..... 125*l*.

*Sweepstakes* of 100 sov. each h. ft.—Duke of Richmond's br. f. Gulnare walked over..... 180*l*

*Drawing Room Stakes*—25 sov. each, (17 sub.) with a bonus by sub. of 10 sov. each, (28 sub.) for 3 years old—won by Mr. Scott Stonehewer's Souvenir ..... 705*l*.

*Gold Cup*—10 sov. each—11 sub.—won by Duke of Richmond's Linkboy..... 110*l*.

*City Plate*—added to a sweepstakes of 5*l.*—3 sub.—won by Mr. Caulfield's Whimper..... 65*l.*

*Drove Sweepstakes*—15 sov. each 5 ft.—9 sub.—won by Mr. Biggs's Sunshine..... 65*l.*

*Match*—Duke of Richmond's Linkboy rec. ft. from Capt. Locke's Madame Poki..... 30*l.*

*Match*—Duke of Richmond's Linkboy rec. ft. from Mr. Gates's Womba..... 50*l.*

*Sweepstakes* of 25 sov. each—3 sub.—won by Duke of Richmond's Busk..... 75*l.*

*Ladies' Plate*—added to a sweepstakes of 5 sov. each—4 sub.—won by Lord Mountcharles's b. c. Royal Oak..... 70*l.*

*Scrub Cup*—15 sov. each 5 ft. with 20 added—3 sub.—won by Capt Berkeley's ch. f. Edith..... 55*l.*

*Cocked Hat Stakes*—6 sov. each—7 sub.—won by Mr. Biggs's Sunshine..... 42*l.*

*Racing Club Handicap Stakes*—5 sov. each with 30 added—6 sub.—won by Mr. A. Berkeley's Logic..... 54*l.*

*Waterloo Plate*—given by the City of Chichester—won by Duke of Richmond's Busk..... 50*l.*

*Silver Cup* given by the Duke of Richmond—won by Mr. Sadler's b. g. Nimrod..... 50*l.*

Money given, 300*l.*—Stakes, 1706*l.*—Matches, 80*l.*

Total, 2086*l.*

## 1828. TUESDAY, AUGUST 12, 13, 14.

*Goodwood Stakes*—25 sov. each—20 sub.—Mr. Scott Stonehewer's Souvenir walked over..... 120*l.*

*Match*—Duke of Richmond's Roundhead beat Mr. Berkeley's Poppy..... 50*l.*

*St. Leger Stakes*—25 sov. each, 15ft.—9 sub.—won by Mr. Molony's Lancastrian..... 165*l.*

*City Plate*—added to a sweepstakes of 2 sov. each—5 sub.—won by Mr. De Burgh's Sunshine..... 60*l.*

*Drove Stakes*—15 sov. each, 5 ft.—won by Mr. De Burgh's Sunshine..... 55*l.*



*Gold Cup*—by sub. of 10 sov. each—8 sub.—won by Duke of Richmond's Miss Craven ..... 80*l*.

*Drawing Room Stakes*—25 sov. each—(10 sub.) with a bonus by sub. of 10 sov. each, (22 sub.) for 3 years old—won by Mr. Rush's Jenkins ..... 470*l*.

*Ladies' Plate*—added to a sweepstakes of 5 sov. each—4 sub. won by Duke of Richmond's Miss Craven ..... 70*l*.

*Racing Club Handicap Stakes*—5 sov. each, 2 ft. with 30 added—5 sub.—won by Mr. Cosby's Logic ..... 55*l*.

*Waterloo Plate*, given by the City of Chichester—won by Mr. De Burgh's Sunshine ..... 50*l*.

*Cocked Hat Stakes*—5 sov. each, with 20 added—3 sub.—won by Mr. Shelly's Charnwood ..... 35*l*.

*Produce Sweepstakes*—100 sov. h-ft.—3 sub.—Duke of Richmond's Hindostan rec. ft. .... 200*l*.

Money given, 200*l*.—Stakes, 1160*l*.—Match, 50*l*.

Total, 1410*l*.

### 1829. WEDNESDAY, AUGUST 12, 13, 14.

*Goodwood Stakes*—25 sov. each, with 50 added—won by the Duke of Richmond's The Alderman ..... 195*l*.

*St. Leger Stakes*—25 sov. each, 15ft—12 sub—won by Lord Egremont's brother to Lapdog ..... 200*l*.

*Drawing Room Stakes*—25 sov. each (26 sub) with a bonus by sub. of 10 sov. each (30 sub.) for 3 years old—won by Lord Exeter's br. f. Varna ..... 950*l*.

*Sweepstakes*—50 sov. each, 30ft.—6 sub.—won by Lord Egremont's b. f. by Whalebone ..... 220*l*.

*Match*—Mr. G. Bulkeley's Crusader rec. ft. from Mr. Gardnor's Rubens ..... 50*l*.

*Produce Sweepstakes*—50 sov. each, h. ft.—5 sub.—won by Duke Richmond's Aranda ..... 175*l*.

*Match*—Mr. Payne's Jungfrau beat Lord Worcester's Maresfield ..... 200*l*.

*Handicap Sweepstakes*—25 sov. each—5 sub.—won by the Duke of Richmond's Miss Craven..... 125*l*.

*Gold Cup*—300 sov. each—180 in specie, and 100 added by the City of Chichester, by sub. of 20 sov. each—19 sub.—won by Mr. Delme Radcliffe's Fleur de Lis..... 480*l*.

*Ladies' Plate*—added to a sub. of 5 sov. each 6 sub. won by Mr. Greville's Goshawk ..... 80*l*.

*Cowdray Stakes*—50 sov. each h. ft.—4 sub.—Mr. Dickinson's Niger walked over ..... 125*l*.

*Match*—Mr. Cosby's Christine rec. ft. from Mr. L. Stevens' Nicolo ..... 50*l*.

*Molecomb Stakes*—30 sov. each, h. ft.—3 sub.—won by the Duke Richmond's Convert ..... 75*l*.

*City Plate*—added to a sweepstakes of 5 sov. each—7 sub. won by Mr. Gardnor's Emelina ..... 85*l*.

*Waterloo Plate*—given by the City of Chichester—won by Mr. Cosby's Constance ..... 50*l*.

*Racing Club Handicap Stakes*—5 sov. each, with 100 added by the Duke of Richmond—5 sub.—won by Lord Worcester's Maresfield ..... 125*l*.

*Match*—Mr. Gully's Trample rec. ft. from Mr. B. Bonds's Pegasus ..... 100*l*.

Money given, 400*l*.—Stakes, 2485*l*.—Matches, 400*l*.

Total, 3285*l*.

### 1830. TUESDAY, AUGUST 10, 11, 12.

*St. Leger Stakes*—25 sov. each, 15ft.—5 sub.—won by Lord Egremont's brother to Grampus ..... 95*l*.

*Cowdray Stakes*—25 sov. each—3 sub.—won by Mr. Gully's Donzelli ..... 75*l*.

*Drawing Room Stakes*—25 sov. each (26 sub.) with a bonus by sub. of 10 sov. each (48 sub.) for 3 year old—won by Mr. Maberley's b. c. Erymus, ..... 1130*l*.

*Lavant Stakes*—50 sov. each, 30 ft.—2 years old—3 sub.—won by Duke of Richmond's Conciliation ..... 150*l*.

*Goodwood Stakes*—25 sov. each, with 50 added—56 sub.—won by Mr. Forth's Aaron by Moses ..... 660*l*.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers—7 sub.—won by Mr. Day's Profile by Rubens ..... 60*l*.

*Match*—Lord Jersey's Juryman beat Mr. Cosby's Masaniello ..... 100*l*.

*Ladies' plate*—added to a sweepstakes of 5 sov. each—4 sub.—won by the Duke of Richmond's Rough Robin ..... 70*l*.

*Gold Cup*—300 sov.—460 in specie, 100 added by the City of Chichester (38 sub.) won by His Majesty Geo. IV.'s b. m. Fleur de Lis ..... 760*l*.

*Match*—Duke of Richmond's Confederacy beat Mr. Day's Carodori ..... 100*l*.

*Produce Sweepstakes*—100 sov. h. ft.—3 sub—Mr. Rous's, Corea rec. ft.—Duke of Richmond's Aranda withdrawn.. 150*l*.

*Handicap Sweepstakes*—25 sov. each, 15ft.—4 sub—won by Mr. Grant's ch. f. The Balkan,..... 90*l*.

*Waterloo Plate*—Gent. Riders—won by Mr. Day's Carodori ..... 50*l*.

*Molecomb Stakes*—50 sov. each, 30 ft.—6 sub.—won by Mr. Forth's b. f. Emilius ..... 200*l*.

*Match*—Lord W. Lennox's Miss Craven rec. ft. from Mr. Codrington's Rembrandt ..... 25*l*.

*Duke of Richmond's Plate*—(Handicap) won by the Duke of Richmond's Rough Robin ..... 100*l*.

*Handicap Sweepstakes*—25 sov., 15ft.—3 sub.—Capt. Bulkeley's Bustle walked over ..... 55*l*.

*Members' Plate*—(Chichester) won by Lord Egremont's Brother to Grampus ..... 50*l*.

*Match*—Mr. W. Day's Zodiac rec. ft. from Lord W. Lennox's Miss Craven ..... 25*l*.

Money given, 425*l*.—Stakes, 3270*l*.—Matches, 225*l*.  
Total, 3920*l*.

### 1831. TUESDAY, AUGUST 16, 17, 18, 19.

*Match*—Sir S. Graham's b. c. Turk, 3 yrs. 7st. 11*lb*. beat Capt. Byng's Miss Craven, aged, 8st. 6*lb*.—1 mile..... 50*l*.

*Drawing Room Stakes*—25 sov. each, (39 sub.) with a bonus by sub. of 10 sov. each, (47 sub.)—for 3 yrs. old—won by Mr. Sadler's b. f. Delight, by Reveller—2½ miles..... 1445*l*.

*Lavant Stakes*—50 sov. each, 30 ft.—for 2 yrs. old—13 sub.—won by Mr. Greville's br. f. Landgravine, by Waterloo, or Smolensko, out of Electress—½ mile..... 490*l*.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers 5 sub—won by Mr. Williamson's b. c. Sketch-book, by Rubens 4 yrs. (winner claimed for £80.)—1 mile, heats..... 50*l*.

*Match*—Lord Exeter's ch. c. Antony, by Tramp, 8st. 7*lb* beat Capt. Byng's gr. c. Ciudad Rodrigo, 8st. 3*lb*. both 3 yrs. old—1½ mile..... 100*l*.

*Ladies Plate*—50 sov. added to a sweepstakes of 5 sov. each—9 sub.—won by Lord Chesterfield's ch. h. Carthusian, by Comus, aged,—1 mile, heats . . . . . 95*l*.

*Goodwood Stakes*—25 sov. each,—73 sub.—(26 pd. 15*l*. 32 pd. 5*l*. each) won by Duke of Richmond's b. f. Conciliation, by Moses, 3 yrs., 6st. 12*lb*.—2½ miles..... 925*l*.

*Cowdray Stakes*—25 sov. each—for 2 yrs. old—3 sub.—won by Mr. Pettit's ch. c. Adam Brock, by Blacklock, 8st. 7*lb*. (winner claimed for 150*l*.)—T. Y. C..... 75*l*.

*Members' Plate*—(Chichester) won by Mr. Cosby's Sketch Book, 4 yrs. old, 8st. 7*lb*.—heats, once round..... 50*l*.

*Handicap Stakes*—25 sov. each half ft.—3 sub. 1 pd. ft.—won by Lord Worcester's Carthago, by Pioneer, aged, 9st. 10*lb*. 65*l*.

*Gold Cup*—value 300 sov. the rest in specie—by sub. of 20 sov. each, with 100 added by the City of Chichester—37 sub.—won by Lord Chesterfield's Priam, 4 yrs. 9st. 5*lb*.—2½ miles 740*l*.

*Sweepstakes*—50 sov. each, for 3 yrs. old—14 sub.—won by Lord Verulam's b. c. Vestris, 8st. 13*lb*.—1 mile..... 700*l*

*Duke of Richmond's Plate*(handicap)—won by Capt. Byng's gr. c. Ciudad Rodrigo, by Emilius, 3 yrs. 7st.—1 mile.... 100*l*.

*His Majesty's Plate*—won by Lord Lowther's Midhurst, by Whalebone, 3 yrs. 7st.—3 miles..... 105*l*.

*Waterloo Plate*—50 sov. added to a sweepstakes of 10 sov. each—10 sub.—won by Mr. Greville's Adam Brock, 3 year, 10st. 7*lb*. (winner claimed for 100*l*.)—heats T. Y. C..... 150*l*

Money Given, 480*l*.—Stakes, 450*l*.—Matches, 500*l*.—Total 5190*l*.

## 1832. TUESDAY, AUGUST 14, 15, 16, 17.

*Sweepstakes*—100 sov. each, h. ft. for 3 yrs. old—6 sub.—Duke of Richmond's, The Hermit, walked over,—1 mile.. 350*l*.

*Lavant Stakes*—50 each, 30 ft. for 2 yrs. old—10 sub.—won by Lord Chesterfield's br. f. Weeper, 8st. 3*lb*.— $\frac{1}{2}$  mile.....400*l*.

*Match*—Mr. Gardnor's b. c. Tarquin, 8st. 7*lb*. beat Mr. Vansittart's b. f. Zebra, 8st. 4*lb*.—1 mile.....50*l*.

*Drawing Room Stakes*—25 sov. each (28 sub.) with a bonus by sub. of 10 sov. each (39 sub.) for 3 yrs. old—won by Lord Exeter's ch. c. Beiram, 8st. 7*lb*.— $2\frac{1}{2}$  miles..... 1090*l*.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers—4 sub.—won by Mr. Dockeray's Rosebud 4 yrs. old, 8st. 4*lb*.—1 mile heats..... 45*l*.

*Match*—50*l*. Mr. Gardnor's Tarquin, rec. ft. from Mr. W. Day's brother to Interpreter..... 25*l*.

*Sweepstakes*—50 sov. each, h. ft. for 3 yrs. old—10 sub. 8 pd. ft.—won by Lord Chesterfield's bl. f. Olga, 8st. 4*lb*.—1 mile..... 300*l*.

*Goodwood Stakes*—25 sov. each &c.—69 sub (41 pd. 5*l*. each) won by Sir M. Wood's Lucetta, 6 yrs. old, 9st. 5*lb*.— $2\frac{1}{2}$  miles..... 755*l*.

*Match*—Duke of Richmond's The Hermit, 8st. 1*lb*. beat Lord Jersey's b. c. Fingal, 8st. 7*lb*. both 3 yrs. old.—T. Y. C. .... 50*l*.

*Match*—Duke of Richmond's gr. c. Caçador 3 yrs. old, 7st. 7*lb*. beat Mr. Cosby's br. h. Sketch-book, 5 yrs. old, 8st. 7*lb*.—T. Y. C..... 50*l*.

*Gold Cup*—300 sov, rest in specie—by sub. of 20 sov. each, with 100 added by the City of Chichester—33 sub.—won by Lord Chesterfield's b. h. Priam 5 yrs. old, 9st. 13*lb*.— $2\frac{1}{2}$  miles..... 760*l*.

*Members' Plate*—(Chichester) won by Lord Exeter's b. c. Roebuck, by Partisan, 3 yrs. 7st. 4*lb*.—heats, once round...50*l*.

*Match*—Lord Tavistock's ch. g. Schoolmaster, by Rasping 7st. 10*lb*., beat Mr. Cosby's br. f. Giantess, 8st. 7*lb*., both 3 yrs. T. Y. C.....50*l*.

*Sweepstakes*—50 sov. each, for 3 yrs. old—14 sub.—won by Lord Tavistock's b. c. Posthumus, 8st. 7*lb*.—1 mile.....700*l*



*His Majesty's Plate*—won by Mr. Sadler's br. g. Jocko, b<sup>y</sup> Filho, aged, 9st. 8lb.—3 miles..... 105*l*.

*Duke of Richmond's Plate*(handicap)—won by Mr. Sadler's ch. m. Device by Tramp, 6 yrs. old, 9st.—1 mile.....100*l*.

*Waterloo Plate*—50 sov. added to a sweepstakes of 10 sov. each—2 sub.—won by Mr. J. Day's bl. m. Busk, by Whalebone aged, 12st.—heats T. Y. C..... 70*l*.

Money Given, 430*l*.—Stakes, 4295*l*.—Matches, 225*l*.  
Total 4950*l*.

### 1833. TUESDAY, JULY 31—AUGUST 1, 2, 3.

*Match*—Lord Exeter's b. c. Cactus by Sultan, 8st. 7lb. beat Lord Conyngham's b. c. brother to Blythe, 8st. 3lb.—1 mile—..... 100*l*.

*Lavant Stakes*—50 sov. each, 30ft. for 2 yrs. old—16 sub.—(6 pd. ft.)—won by Lord Exeter's b. f. Mimosa, by Sultan, 8st. 8lb.— $\frac{1}{2}$  mile..... 680*l*.

*Match*—Mr. Kent's ro. f. Baleine by Whalebone, 3 yrs. old 9st. beat Mr. Cosby's br. f. Pussy, 2 yrs. old, 6st. 11lb.— $\frac{3}{4}$  mile. .... 100*l*.

*Drawing Room Stakes*—25 sov. each (33 sub) with a bonus by sub. of 10 sov. each (37 sub.) for 3 years old—won by Mr. Rawlinson's b. c. Revenge by Fungus, 8st. 7lb.—2 $\frac{1}{2}$  miles. .1195*l*.

*Match*—Mr. Gardnor's b. c. Messenger, by Partisan 7st. 11lb. beat Mr. Martyn's b. c. Herrier 8st. 2lb.— $\frac{3}{4}$  mile ....100*l*.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers—7 sub.—won by Duke of Richmond's ch. h. Gondolier, by Merlin, 6 yrs. old. 9st. 5lb.—1 mile heats ..... 60*l*.

*Sweepstakes*—100 sov. each, h. ft. for 3 yrs. old—5 sub.—won by Lord Chesterfield's b. f. Weeper—1 mile ..... 350*l*.

*Ladies' plate*—50 sov. added to a sweepstakes of 5 sov. each.—3 sub.—won by Mr. Gardnor's Messenger, 4 yrs. old, 8st. 10lb.—1 mile heats ..... 65*l*.

*Goodwood Stakes*—25 sov. each, 81 sub. (12 pd. 15 sov., 58 pd. 5 sov. each—won by Mr. Bigg's ch. h. Little Red Rover, by Tramp, 6 yrs. old, 8st. 6lb.—2 $\frac{1}{2}$  miles..... 820*l*.



*Molecomb Stakes*—50 sov. each, h. ft. for 2 yrs. old—5 sub.—won by Mr. Sadler's b. c. Defensive 8st. 5lb.—T. Y. C...225*l*.

*Gold Cup*—300 sov. the rest in specie, by sub. of 20 sov. each, with 100 added by the City of Chichester, 37 sub.—won by Mr. Kent's ch. h. Rubini, by St. Patrick, 5 yrs. old, 9st. 9lb.—2½ miles ..... 840*l*.

*His Majesty's Plate*—won by Mr. Greville's b. c. Whale, by Whalebone, 3 yrs. old, 7st. 4lb.—3 miles ..... 105*l*.

*Racing Sweepstakes*—50 sov. each, for 3 yrs. old—19 sub.—won by Mr. Forth's b. f. Marpessa, by Muley 8st. 4lb.—1 mile ..... 950*l*.

*Duke of Richmond's Plate* (handicap)—won by Lord Chesterfield's b. f. Weeper, 3 yrs. old, 7st. 13lb.—1 mile....100*l*.

*Waterloo Plate*,—50 sov. added to a sweepstakes of 5 sov. each,—10 sub.—won by Mr. Delme Radcliffe's b. m. Wilna, by Smolensko, 5 yrs. old, 11st. 8lb.....100*l*.

*Member's Plate*—(Chichester) won by Mr. Brown's br. c. Pumpken, by Troy, 4 yrs. old, 8st. 7lb.—heats, once round.. 50*l*.

*A Gold Cup*—the gift of Lord Lichfield, for beaten horses—won by Duke of Richmond's b. c. Ketchup, by Moses, 3 yrs. old, 7st. 9lb.....100*l*.

Money given, 580*l*. Stakes, 5060*l*. Matches, 300*l*.  
Total, 5940*l*.

### 1834 TUESDAY, JULY 29, 30, 31, AND AUGUST 1.

*Lavant Stakes*—50 sov. each, 30 ft.—for 2 yrs. old—16 sub.—(11 pd. ft.) won by Lord Chesterfield's b. f. Eva, by Sultan, 8st. 3lb. —½ mile.....580*l*.

*Match*—Mr. Greville's gr. c. Marmoset, beat Duke of Richmond's c. by Mameluke, out of Loo,—8st. 4lb. each—½ mile 25*l*.

*Drawing Room Stakes*—25 sov. each, (31 sub.) with a bonus by sub. of 10 sov. each, (35 sub.)—for 3 yrs. old—won by Sir M. Wood's ch. c. Charivari, by Reveller, 8st. 7lb.—2½ miles .....1125*l*.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers—3 sub.—won by Duke of Richmond's b. c. Ketchup, by Moses, 4 yrs. old, 8st.—heats, T.Y.C. (winner claimed for 100 sov...40*l*.

*Verulam Stakes*—100 sov. each, h. ft. for 3 yrs. old fillies, 8st. 7lb.—7 sub. (4 pd. ft.)—won by Sir F. Johnstone's b. f. by Merlin, dam by Phantom—1 mile..... 500*l*.

*Goodwood Stakes*—25 sov. each,—112 sub.—(71 pd. 5 sov. each,) won by Mr. Champion's b. c. Robin Rough-head, 4 yrs. old, 7st. 7lb.—2½ miles..... 1130*l*.

*Ladies Plate*—50 sov. added to a sweepstakes of 5 sov. each —4 sub—won by Mr. Greville's b. c. Whale by Whalebone, 4 yrs. old, 8st. 7lb..... 70*l*.

*Molecomb Stakes*—50 sov. each, h. ft. for 2 yrs. old—25 sub. (18 pd. ft.) won by Mr. Wreford's b. f. Waresti, by Sultan, 8st. T. Y. C..... 800*l*.

*Sweepstakes*—50 sov. each, h. ft. for 2 yrs. old—4 sub.—Lord Egremont's b. f. Ethilda walked over, T. Y. C..... 125*l*.

*Member's Plate* (Chichester)—won by Mr. Forth's Gratis, by Middleton, 5 yrs. old, 9st.—heats, once round..... 50*l*.

*Gold Cup*—300 'sov. the rest in specie—by sub. of 20 sov. each, with 100 from the Racing Fund—40 sub.—won by Lord Jersey's ch. c. Glencoe, by Sultan, 3 yrs. old, 7st. 4lb.—2½ miles..... 900*l*.

*City Plate*—won by Capt. Berkeley's b. f. Goldfringe, 3 yrs. old, 6st. 2lb.—T. Y. C..... 50*l*.

*A Plate*—given by Lord Geo. Bentinck—won by Mr. Far-rall's Kate, by Lapdog, 5 yrs. old, 8st. 12lb.—3 miles..... 100*l*.

*His Majesty's Plate*—Lord Chesterfield's Glaucus by Partizan, 4 yrs. old, 9st. 2lb. walked over..... 105*l*.

*Duke of Richmond's Plate*—won by Col. Peel's Nonsense, 4 yrs. old, 8st. 10lb.—1 mile..... 100*l*.

*A Cup*—the gift of T. P. Cosby, Esq. added to a handicap sweepstakes of 10 sov. each, for 3 yrs. old and upwards—10 sub.—won by Mr. Kent's Baleine, by Whalebone, 4 yrs. old 7st. 8lb.—1½ mile..... 100*l*.

*Racing Sweepstakes*—50 sov. each, for 3 yrs. old—10 sub.—won by Lord Jersey's Glencoe, 8st. 13lb.—1 mile..... 500*l*.

Money given, 680*l*.—Stakes, 5695*l*.—Match, 50*l*  
Total 6425*l*.

## 1835. TUESDAY, JULY 28, 29, 30, 31.

*Drawing Room Stakes* 25 sov. each (25 sub.) with a bonus by sub. of 10 sov. each, (28 sub) for 3 years old—won by Mr. Greville's ch. f. Preserve, by Emilius 8st. 6lb.—2½ miles . . 905l.

*Lavant stakes*—50 sov. each, 30 ft. for 2 yrs. old—20 sub. (13 paid ft.)—won by Mr. W. Chifney's b. c. The Athenian, 8st. 12lb.—½ mile . . . . . 746l.

*Sweepstakes*—5 sov. each, with 25 added by the Innkeepers. 6 sub.—won by the Duke of Richmond's ch. c. Hyderhabad, 3 yrs. old, 7st. 4lb.—heats. T. Y. C. . . . . 55l.

*Sweepstakes*—5 sov. each, with 30 added—5 sub.—won by Mr. Kent's ro m. Baleine, 5 yrs. old, 8st. 9lb.—1 mile heats. . 55l.

*Verulam Stakes*—100 sov. each, h. ft. for 3 yrs. old fillies, 8st. 7lb.—3 sub.—Mr. Greville's Preserve walked over—1 mile. . . . . 200l.

*Free Plate*—50 sov.—won by Mr. W. Edwards's b. f. Plaything, 3 yrs. old, 6st.—heats—3 miles . . . . . 50l.

*Goodwood Stakes*—25 sov. each, 15ft.—117 sub.—(15 pd. 15 sov., 88 pd. 5 sov. each—won by Lord Chesterfield's b. h. Glauucus, 5 yrs. old 9st. 8lb.—2½ miles . . . . . 1015l.

*Molecomb Stakes*—50 sov. each, h. ft. for 2 yrs. old—19 sub. (16 pd. ft.) won by Mr. Greville's ch. c. Elis, by Langar 8st. 10lb. T. Y. C. . . . . 550l.

*Member's Plate* (Chichester)—won by Mr. Shelley's br. g. King of Trumps, aged, 9st. 1lb.—heats, once round . . . . . 50l.

*Gold Cup*—300 sov. the rest in specie, by sub. of 20 sov. each, with 100 added by the Racing Fund—47 sub.—won by Mr. Theobald's b. h. Rockingham, 5 yrs. old, 9st. 4lb.—2½ miles. . . . . 1040l.

*Sweepstakes*—5 sov. each, with 40 added—5 sub.—won by Duke of Richmond's Hyderhabad, 3 yrs. old, 6st. 12lb.—1 mile heats . . . . . 65l.

*His Majesty's Plate*—won by Mr. Shackel's b. c. Lucifer, 3 yrs. old, 7st. 4lb.—3 miles . . . . . 105l.

*Duke of Richmond's Plate*—won by Mr. Shelley's b. f. Schoolmistress, 4 yrs. old, 6st. 12lb.—1 mile . . . . . 100l.

*Racing Sweepstakes*—50 sov. each, for 3 yrs. old—7 sub. won by Mr. Greville's ch. f. Preserve 8st. 10lb.—1 mile. . 350l.

*A Free Cup*—the gift of Lord Winton—Handicap—won by Lord Egremont's Nonsense, 5 yrs. old, 10st.— $\frac{3}{4}$  mile. . . . . 100*l*.

Money given, 600*l*.—Stakes, 4780*l*.—Total, 5380*l*.

### 1836. WEDNESDAY, JULY 27, 28, 29,

*Sweepstakes*—5 sov. each, with 50 added by the Innkeepers—5 sub.—won by Mr. Shelley's b. h. Airy, by St. Patric, 5 yrs. old, 8st. 7*lb*.—heats T. Y. C. (winner claimed for 100*l*) . . . . 75*l*.

*Lavant Stakes*—50 each, 30 ft. for 2 yrs. old—14 sub. (10 pd. ft.) won by Mr. Wreford's br. c. Wintonian, by Camel, 8st. 7*lb*.— $\frac{1}{2}$  mile . . . . . 500*l*.

*Drawing Room Stakes*—25 sov. each (23 sub.) with a bonus by sub. of 10 sov. each (23 sub.) for 3 yrs. old—won by Lord Lichfield's ch. c. Elis, 8st. 7*lb*. . . . . 805*l*.

*Member's Plate*—(Chichester) won by Duke of Richmond's b. c. Elizondo, by Camel, 4 yrs. old, 8st. 7*lb*.—heats, once round . . . . . 50*l*.

*Cowdray Stakes*—25 sov. each, for 2 yrs. old, 7st. and 3 years, 9st. 2*lb*.—won by Mr. J. Day's b. c. Foozool, 3 yrs. old. T. Y. C. . . . . 75*l*.

*His Majesty's Plate*—won by Mr. J. Day's Venison, 3 yrs. old—3 miles . . . . . 105*l*.

*Match*—Duke of Richmond's b. c. Elizondo, 4 yrs. 8st. 7*lb*. rec. ft. from Mr. Brown's Morpeth, 5 yrs. old. 8st. 3*lb*. . . . 100*l*.

*Goodwood Stakes*—25 sov. each—94 sub (53 pd. 5*l*. each)—won by Mr. Houldsworth's br. c. Felix, 4 yrs. old, 7st. 8*lb*.—2 $\frac{1}{2}$  miles . . . . . 1060*l*.

*City Plate*—added to a sweepstakes of 5 sov. each—5 sub.—won by Duke of Richmond's b. c. Mus. 3 yrs. 7st.—1 mile 125*l*.

*Match*—Sir F. Collier's Lieutenant by the Colonel rec. ft. from Mr. Bond's b. c. by Tramp, out of Neva, 8st. each . . . . 50*l*.

*Duke of Richmond's Plate* (handicap)—won by Lord Egremont's br. c. Hock, by Chateau Margaux, 3 yrs. old, 7st. 3*lb*.— $\frac{3}{4}$  mile . . . . . 100*l*.

*Molecomb Stakes*—50 sov. each, h. ft. for 2 yrs. old—12 sub.—won by Mr. Sadler's ch. c. Defender by Defence, 8st. 10lb.—T. Y. C. .... 400l.

*Match*—Lord Chesterfield's b. f. Julianna, by Partisan, 4 yrs. old, 8st. 7lb. beat Mr. Brown's Morpeth, 5 yrs. old, 8st. T. Y. C. .... 50l.

*Gold Cup*—300 sov, rest in specie—by sub. of 20 sov. each, with 100 added from the Racing Fund—40 sub.—won by Lord Chesterfield's ch. c. Hornsea by Velocipede 4 yrs. old, 8st. 10lb. .... 900l.

*Match*—Lord Chesterfield's ch. g. Whimsical by Blacklock, 5 yrs. old. 9st. beat Duke of Richmond's ch. c. Muley, 2 yrs. old 6st. 12lb. T. Y. C. .... 25l.

*A Free Cup*—the gift of the Duke of Beaufort—won by Mr. J. Day's b. c. Foozool, 3 yrs. old, 6st. 10lb.  $\frac{2}{3}$  mile ..... 100l.

*Racing Sweepstakes*—50 sov. each for 3 yrs. old—6 sub.—won by Lord Chesterfield's c. Elis, 8st. 13lb.—1 mile ..... 300l.

Money given, 665l.—Stakes, 3990l.—Matches, 275l.  
Total, 4930l.

### 1837. WEDNESDAY, AUGUST 2, 3, 4, 5.

*Craven Stakes*—10 sov. each, for 3 yrs. old—14 sub.—won by Lord Suffield' br. c. Caravan, by Camel, 3 yrs. old, 7st.—new course ..... 140l.

*Sweepstakes*—300 sov. each, h. ft. for 4 yrs. old—15 sub.—(12 pd. ft.)—won by Mr. J. Day's ch. c. The Drummer, by the Colonel, 8st. 7lb. .... 2700l.

*Drawing Room Stakes*—25 sov. each (24 sub) with a bonus by sub. of 10 sov. each (37 sub.) for 3 years old—won by Mr. Wreford's b. c. Wisdom, by Sultan, 8st. 7lb.—once round. . 970l.

*Lavant Stakes*—50 sov. each, 30ft. for 2 yrs. old—27 sub.—won by Mr. Bowe's gr. c. Grey Momus by Comus, 8st. 7lb.— $\frac{1}{2}$  mile ..... 910l.

*Sweepstakes*—5 sov. each, with 50 added by the Innkeepers—8 sub.—won by Mr. J. Day's b. c. Foozool, 4 yrs. old, 7st. 4lb.—heats, T.Y.C. .... 90l.



*Goodwood Stakes*—25 sov. each, 107 sub. (68 pd. 5 sov.—won by Mr. Robertson's b. h. Lucifer, by Lottery, 5 yrs. old, 7st. 10lb.—2½ miles ..... 1155*l*.

*City Plate*—100 sov. added to a sweepstakes of 5 sov. each—12 sub.—won by Col. Peel's ch. h. Castaway, by Cain, 5 yrs. old 8st. 9lb.—1 mile heats ..... 160*l*.

*Cowdray Stakes*—25 sov. each, for 2 yrs. old, 7st. and 3 yrs. 9st. 2lb.—won by Duke of Richmond's br. f. Guava, by the Colonel out of Gulnare, 2 yrs. old.—T. Y. C. .... 100*l*.

*His Majesty's Plate*—won by Lord Chesterfield's b. c. Edgar, by Shakespeare, 3 yrs. old, 7st. 4lb.—3 miles ..... 105*l*.

*Members' Plate*—(Chichester) 50 sov., with 50 added by the Ladies, and 10 sov. from the Fund for second horse—won by Duke of Richmond's ch. c. Skilleygolee, by Muley, 3 yrs. old, 7st. 4lb—heats, once round ..... 110*l*.

*Sweepstakes*—100 sov. each, h. ft. for 2 yrs. old—5 sub.—Duke of Richmond's b. f. Wimple by the Colonel, out of Mantilla, 7st. 13lb.—walked over ..... 300*l*.

*Racing Sweepstakes*—50 sov. each, for 3 yrs. old—10 sub.—won by Mr. Rush's b. c. Pickwick, by Camel, 8st. 7lb.—1 mile. .... 500*l*.

*Molecomb Stakes*—50 sov. h. ft. for 2 yrs. old—26 sub. (21 pd. ft.)—won by Mr. Bowe's gr. c. Grey Momus 8st. 12lb.—T. Y. C. .... 775*l*.

*Duke of Richmond's Plate*—(handicap)—won by Lord Jersey's ch. c. Mendicant, by Tramp, 4 yrs. old, 7st. 4lb.—1 mile. .... 100*l*.

*Sweepstakes*—5 sov. each, with 50 added, for 3 yrs. old and upwards—4 sub.—won by Lord Tavistock's br. h. Lyrnessus, by Royal Oak, 5 yrs. old, 8st. 4lb.—Craven Course ..... 70*l*.

*Gold Cup*—300 sov. the rest in specie—44 sub.—won by Lord Chesterfield's br. h. Carew, by Tramp, or Comus, 4 yrs. old, 8st. 11lb.—2½ miles ..... 980*l*.

*Sweepstakes*—5 sov. each, with 25 added for 3 yrs. old and upwards—5 sub.—won by Mr. Gardnor's b. c. Magician, by Zinganee, 4 yrs. old, 7st. 12lb.—1 mile ..... 50*l*.

*Free Cup*—the gift of Lord Albermarle (handicap)—won by Lord Jersey's Mendicant, 4 yrs. old, 8st. 2lb.—¾ mile ..... 100*l*.

*Sweepstakes*—5 sov. each, with 25 added, for 3 yrs. old and



upwards—5 sub.—won by Mr. Gardnor's gr. f. Dudu by Sultan, 3 yrs. old, 7st. 4lb.—heats, 1 mile ..... 50*l*.

*The Waterloo Shield*—a Piece of Plate, the free gift of Lord George Bentinck—1000 sov. added to a sweepstakes of 25 sov. each, 15ft.—second horse received 100 sov.—the third 50 sov. out of the stakes—40 sub.—won by Col. Peel's Slane, by Royal Oak, 4 yrs. 8st. 2lb.—3 miles ..... 1780*l*.

Money given, 1765*l*.—Stakes, 9380*l*.—Total 11,145*l*.

### 1838. TUESDAY, JULY 31, AND AUGUST 1, 2, 3.

*Craven Stakes*—10 sov. each—12 sub.—won by Duke of Richmond's br. h. Mus, by Bizarre—new course ..... 120*l*.

*Match*—Lord Chesterfield's br. f. Industry, by Priam beat Lord Exeter's Romania, 8st. 7lb. each—1 mile ..... 500*l*.

*Lavant Stakes*—50 sov. each, h. ft. for 2 yrs. old—20 sub. (11 pd. ft.) won by Mr. Wreford's br. f. Wapiti, 8st. 5lb.— $\frac{1}{2}$  mile ..... 780*l*.

*Drawing Room Stakes*—25 sov. (18 sub.) with a bonus by sub. of 10 sov. each (19 sub) for 3 yrs. old—won by Lord G. Bentinck's gr. c. Grey Momus, 8st, 7lb.—2 $\frac{1}{2}$  miles ..... 890*l*.

*Sweepstakes*—300 sov. each, h. ft. for 4 yrs. old—9 sub.—6 pd. ft.) won by Lord G. Bentinck's b. f. Chapeau d' Espagne, by Dr. Syntax, 8st. 2lb.—3 $\frac{3}{4}$  miles ..... 1800*l*.

*Innkeepers Plate*—50 sov. added to a sweepstakes of 5 sov. each—9 sub.—won by Capt. Pettat's b. h. Caliph, 6 years. 8st. 10lb.—heats, T. Y. C. .... 95*l*.

*Produce Stakes*—100 sov. h. ft. for 2 yrs. old—3 sub.—Mr. Wreford's br. f. Wapiti, 8st. 4lb. walked over—T. Y. C. .... 200*l*.

*Produce Stakes*—100 sov. h. ft. for 2 yrs. old—6 sub (3 pd. ft.)—won by Mr. Wreford's br. f. Wapiti, 8st. 6lb—T.Y.C. 450*l*.

*Goodwood Stakes*—25 sov. each—118 sub. (78 pd. 5 sov. each)—won by Mr. Theobald's br. c. Louthembourg, 4 yrs. 7st. 1lb.—cup course ..... 1100*l*.

*Members' Plate*—(Chichester)—50 sov. with 50 added by the Ladies, and 10 from the fund for the second horse—won by Mr. Houldsworth's b. c. Spectre, by Firman, 3 yrs. 7st. 4lb.—heats, once round ..... 110*l*.

*City Plate*—100 sov. added to a sweepstakes of 5 sov. each—11 sub.—won by Duke of Richmond's Mus, 5 yrs. 8st. 9lb.—1 mile heats.....155l.

*Racing Sweepstakes*—50 sov. each, for 3 yrs. old—11 sub.—won by Lord George Bentinck's gr. c. Grey Momus, 8st. 13lb.—one mile..... 550l.

*Molecomb Stakes*—50 sov. each, h. ft. for 2 yrs. old—19 sub. (13 pd. ft.)—won by Mr. Wreford's br. f. Wapiti, 8st. 9lb.—T. Y. C..... 625l.

*Gold Cup*—300 sov. rest in specie—by sub. of 20 sov. each, with 100 added from the Racing Fund—40 sub.—won by Mr. Ferguson's ch. c. Harkaway, 4 yrs. old, 8st. 8lb.—Cup course—..... 900l.

*Her Majesty's Plate*—won by Lord Suffield's ch. h. St. Luke by Bedlamite, 5 yrs. old, 9st. 13lb.—3½ miles ..... 105l.

*Duke of Richmond's Plate* (handicap)—won by Lord Jersey's b. f. Joannina, by Priam, 3 yrs. old, 6st. 1lb.—1 mile..... 100l.

*Sweepstakes*—200 sov. each, h. ft. for 2 yrs. old—3 sub.—Duke of Richmond's ch. c. Bulwark, by Defence, 8st. 7lb.—walked over—T. Y. C..... 400l.

*A Free Cup* (handicap)—the gift of Lord Suffield—won by Capt. Gardnor's ch. h. Toothill, by the Colonel, 5 yrs. 9st. 1lb. Craven course..... 100l.

*Cowdray Stakes*—25 sov. each, for 2 yrs. old, 7st. and 3 years, 9st. 2lb.—3 sub.—won by Capt. Gardnor's br. c. Ochiltree by Gaberlunzie, 3 yrs. old—T. Y. C..... 75l.

*Handicap Sweepstakes*—20 sov. each, 5 ft. if declared &c. with 150 added by the Marquis of Exeter—16 sub. (8 paid 5 sov. each)—won by Mr. Robertson's ch. g. Olympic, by Reveller, aged, 9st. 6lb.—3½ miles..... 350l.

*Handicap Sweepstakes*—10 sov. each,—Gent. Riders—5 sub.—won by Capt. Gardnor's Reuben, by Bay Malton, 5 yrs. old, 11st. 12lb.—¾ mile..... 50l.

*Match*—50 sov.—Capt. Gardnor's Toothill, 5 yrs. 11st. rec. ft. from Mr. Dolphin's Skater, 5 yrs. 10st 10lb.—½ mile.... 25l.

Money given, 815l.—Stakes, 8140l.—Matches, 525l.

Total,—9480l.

## COMPARATIVE STATEMENT.

	MONEY GIVEN.		STAKES.		MATCHES.		TOTAL.
First 12 years (1802 to 1813).....	£2268	5s.....	£1837	15s.....	£1055	10s.....	£5161 10s.
Second 12 years (1814 to 1825)....	1862	0 .....	4593	12 .....	730	0 ....	7185 12
Third 12 years (1826 to 1837).....	6805	0 .....	47,144	0 .....	2055	0 ....	56,004 0
1838 .....	815	0 .....	8140	0 .....	525	0 ....	9480 0
TOTALS .....	£11,750	5.....	£61,715	7 .....	£4,365	10.....	£77,831 2

DIRECTIONS TO THE BINDER.

Goodwood House.....	to face Title.	✓
Roman Inscription .....	to face page 157	✓
The Dog Kennels .....	167	✓
St. Roche's Hill.....	173	✓
Tumuli and Antient British Habitation .....	177	✓
Race Stand.....	183	✓

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